

WORKS PROGRESS ADMINISTRATION IN OHIO

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A Report of Progress

FEDERAL PROJECT ONE IN OHIO

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*This Report of Progress on Federal Project One, prepared by the Writers' Project, has been reproduced by the multilith process for the information of the people of Ohio, who have indicated their interest in the activities and progress of the Art, Music, Theater and Writers' Projects.-- James G. Dunton, State Director, Writers' Projects.*

## FEDERAL PROJECT ONE IN OHIO

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## THE CULTURAL PROGRAM OF THE WORKS PROGRESS ADMINISTRATION

Since autumn, 1935, the Works Progress Administration's program of cultural projects, known collectively as *Federal Project One*, has served a very definite purpose - that of providing work compatible with the specialized abilities of unemployed men and women who have had training or experience as artists, musicians, writers, research workers, and in the theater arts.

More than 40,000 workers throughout the nation - 1,500 in Ohio - have been employed on the *Federal Art, Music, Theater and Writers' Projects*. These include writers, editors, actors, research workers, artists, musicians, stagehands, teachers, librarians, stage technicians, designers, clerical workers, playwrights and other types of professional and technical workers in the arts.

*Federal Music*, employing forty per cent of the cultural workers, has demonstrated its effectiveness in developing music appreciation in hundreds of communities throughout the country. Federal symphony, dance, choral and operatic groups have played for millions of Americans during the past eight months; and, in addition, the Music Education units have provided free music instruction for thousands of young people.

The work of the five thousand *Federal Art* employees has been apparent in the murals decorating the walls of public institutions, in the fine examples of individual creative work in painting and sculpture, and in the many examples of applied art which have been prepared for local governmental, educational and scientific organizations.

Under the *Federal Theater* program, more than twelve thousand unemployed theater workers have once more stepped back of the footlights, and notably effective productions have been presented. Eminent critics have been almost unanimous in their support of such Theater Project successes as *The Living Newspaper*, *Triple-A Ploughed Under* and *Class of '29*.

At the same time, nearly seven thousand writers, research workers and clerical assistants have been absorbed in the task of producing the American Guide, a six-volume travel handbook, and conducting a survey of state and local historical records.

W.P.A.'s Number One Project, offering a nation-wide cultural program, is not only providing employment and training for re-employment; it is also creating and preserving works of enduring value; and it is generating a wider appreciation of the arts throughout the nation.

The following pages represent an effort to show, in part, what *Federal Project One* has done and is doing in Ohio.



*"Arabian Nights,"* scene depicted for a Cleveland public school by a worker on the Federal Art Project

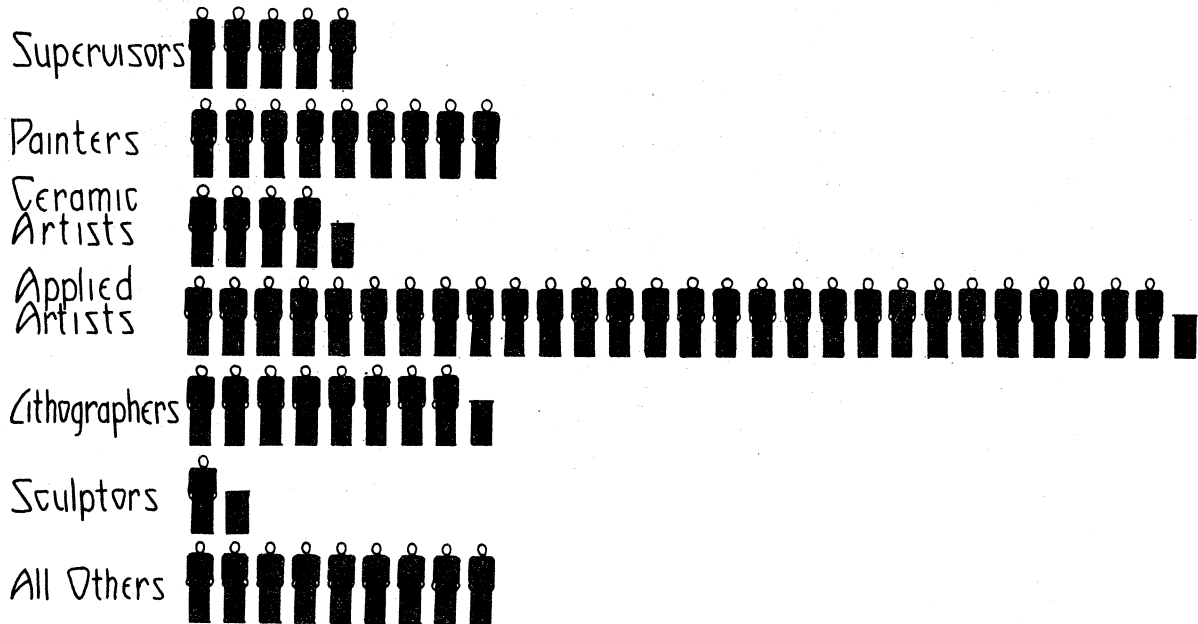


# ART PROJECTS

Each figure = 2 Workers



Total Employed = 132



## FEDERAL ART

Federal Art Projects in Ohio, employing approximately 155 artists working on projects of every variety, are operating in five principal cities: Cleveland, Cincinnati, Columbus, Toledo and Dayton.

These painters, photographers, mural designers, ceramics modelers and lithographers are contributing in concrete form towards a program of community improvements, utilitarian as well as decorative.

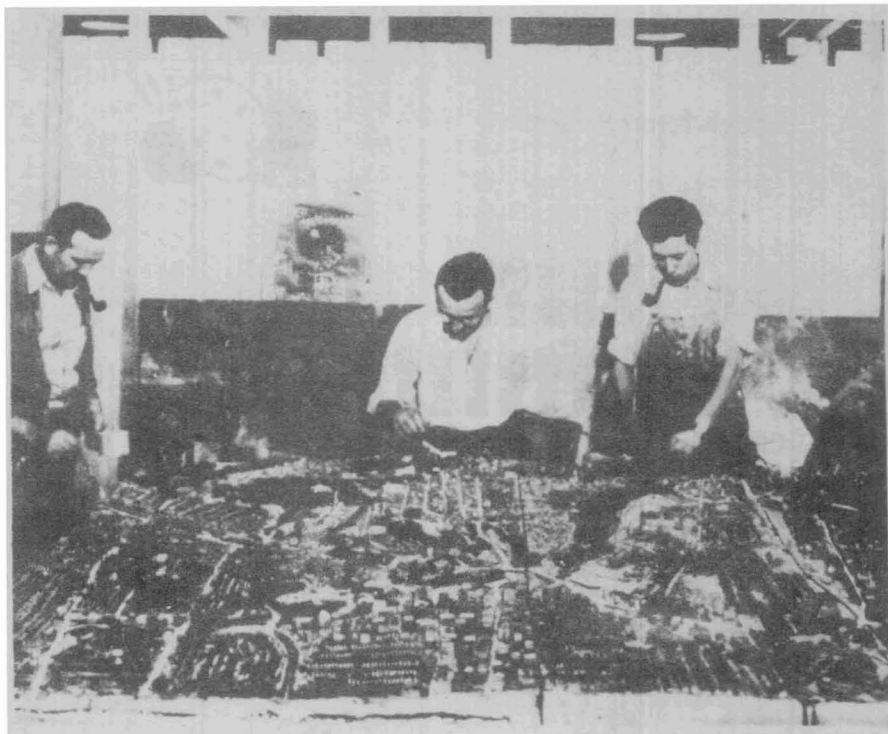
### CLEVELAND

By far the largest number of art-

ists and projects, under the supervision of Carl W. Broemel, are located in Cleveland. Here the FAP has made for itself a place in community service, and yet has remained more than a mere utility.

Over a period of a year the Cleveland projects have gradually built up a selected force of 88 artisans capable of manifold tasks. Among its present accomplishments may be listed expert lithographing, precise map-making, portraiture and novel sculpture. These activities have been carried on to meet the city's tangible artistic needs; no trace of aimless artistic wandering is to be found here. A majority of the workers are

Workers on the Cleveland Federal Art Project completing a 36-foot relief map of Cleveland, now exhibited at the Great Lakes Exposition.



one-time commercial illustrators, but results prove that there are fine artists among them. The result is an inclusive practical and cultural undertaking.

Federal artists, working in close cooperation with such municipal departments as Education, Library, Police, Health and Museums have been able to solve some of the latter's decorative and educational problems and have developed some heretofore unrealized possibilities.

An example of the Project's service to public agencies is found in the particular work now being done for the Board of Education:

School authorities have long realized that many phases of instruction were insufficiently illustrated to strike home in youthful minds. It was also recognized that important works of art were inaccessible to school children and students except upon infrequent visits to libraries and museums. The Board of Education consulted Federal Art officials

and plans were drawn up to meet the requirements. These plans have resulted in some novel and ambitious but very useful undertakings.

To help public school teachers make pupils more conscious of the city and its immediate environs, it was decided to make a series of graphic maps. One gives a view of the metropolitan park system. Another locates important industries; still another shows municipal organization and utilities. Others portray vividly the cultural contributions of various foreign-born or foreign-descent minorities which are numerous in Cleveland.

Detailed anatomical health charts and ingenious graphic presentations of astronomy form an important part of this "art for education" drive. One hundred sets of charts, showing ten major constellations and the sky at various seasons are being drawn and lithographed for the astronomy project alone.

Perhaps the most important and notable service rendered public schools by the Art Project is one relating to

traffic problems. Artists have recently completed a portable miniature of a street intersection to be taken from school to school by a captain of police for illustration of his safety lectures. Pupils in lower grades will actually be able to drive their toy vehicles through the tiny streets, learning through first-hand methods how to execute the different turns and what traffic cautions to observe. With automobile accidents a significant factor in our annual national death rate, the beneficial effects such training may have on the drivers of the future becomes readily apparent.

Supplementing this traffic instruction will be a series of life-size images of policemen placed in conspicuous positions on streets traversing school zones, warning motorists by an upraised authoritative hand to drive carefully.

The Art Project is taking steps to remedy the conspicuous absence of fine arts in the schools. Artists are doing a lengthy series of vivid watercolors, woodcuts and lithographs in sufficient quantities for permanent distribution to the city's educational institutions. Oil paintings, in somewhat limited numbers, are being provided, giving the artists at the same time an opportunity to do creative work on canvas. Those schools named after distinguished people, such as American presidents or statesmen, will receive full-sized portraits of those individuals.

As the FAP takes tremendous strides forward in size, in service and in quality of work, requests for more projects are pouring into its offices. There has never been, at any time, a shortage of work. In fact, many projects already planned and started have been laid aside for more urgent assignments.

An unusual art project recently started is the plotting of a "crime map", designed and executed in cooperation with police officials. To aid in instruction of patrolmen on danger spots, a parti-

cularly troublesome city area was laid out on paper and carefully studied. All legal and illegal social institutions--saloons, gang headquarters, rowdy hangouts, as well as banks, churches and stores--were indicated by colored index figures. When finished, the map will be presented to the precinct police station, where it will become a permanent display; other sections will be mapped similarly by project artists following the same procedure used in the original. Thus, every precinct police station will be provided with an invaluable social institution map of the neighborhood it serves.

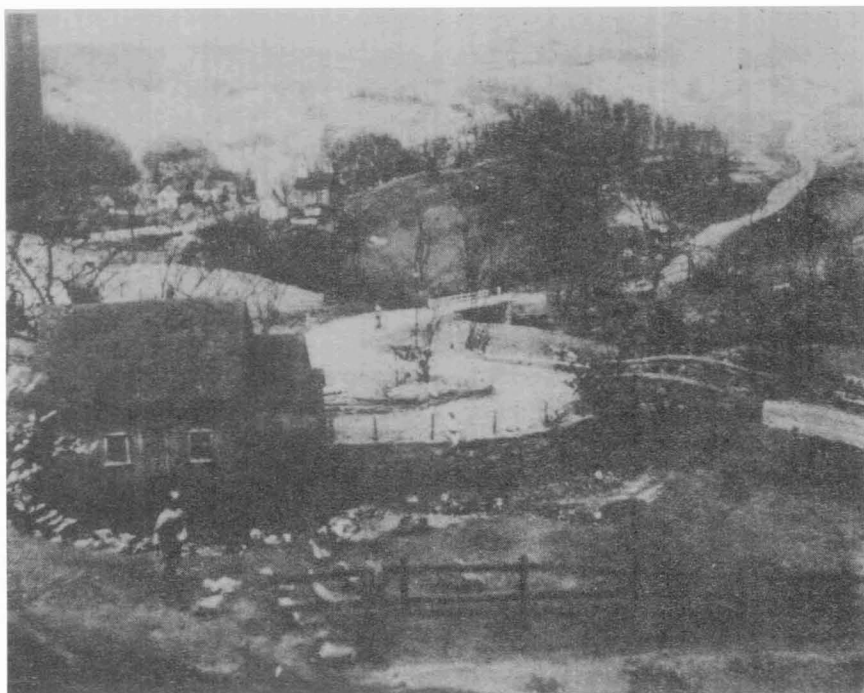
The largest single crew to work on one art project devoted itself to rushing completion of a monster relief map--stretching 36 feet in diameter--of Cleveland and vicinity for display in the city exhibit of the Great Lakes Exposition. The map will afterwards become a permanent city-owned object of interest to city visitors.

This mammoth display, built in 43 sections shows topographical and architectural city features at a scale of two feet to the mile. So that the map will be portable and easier to construct, each sector continues the contour of adjoining sections.

Larger buildings and factories, and even some of the larger dwellings are shown individually. The lake shore, the Cuyahoga River, major traffic arteries, nearly all streets, bridges, and main geographic features are shown exactly as Cleveland appears in an airplane view at 4500 feet. Coloring and lighting are arranged to show alternately the realistic appearance of the city at dawn, mid-day and dusk.

The completed map will have an estimated value of \$100,000, but its actual material cost, excluding artists' labor furnished by WPA, amounts to only a \$12,000 city appropriation. Its construction required over two and a half

Section of the  
farm-to-market  
road model pre-  
pared by the  
Cleveland Art  
Project



months work by 40 artists and workmen.

Certain of the plane maps made by the FAP will also be shown at the Exposition before being turned over to the schools and libraries. Graphic exhibits which cannot be reproduced in sufficient quantity for each school or library branch will be put out in limited number and displayed in the main library and selected educational centers. These will be toured occasionally through the city's educational system.

An exhibit of WPA community improvements is another project being planned by the FAP. A set of eight shadow-boxes, similar to show-window displays, is being constructed to denote progress of projects devoted to street and road improvement, slum clearance, cultural advancement and other key features of the WPA program. The display is in the form of cutouts painted by FAP artists, and when mounted will be lighted indirectly.

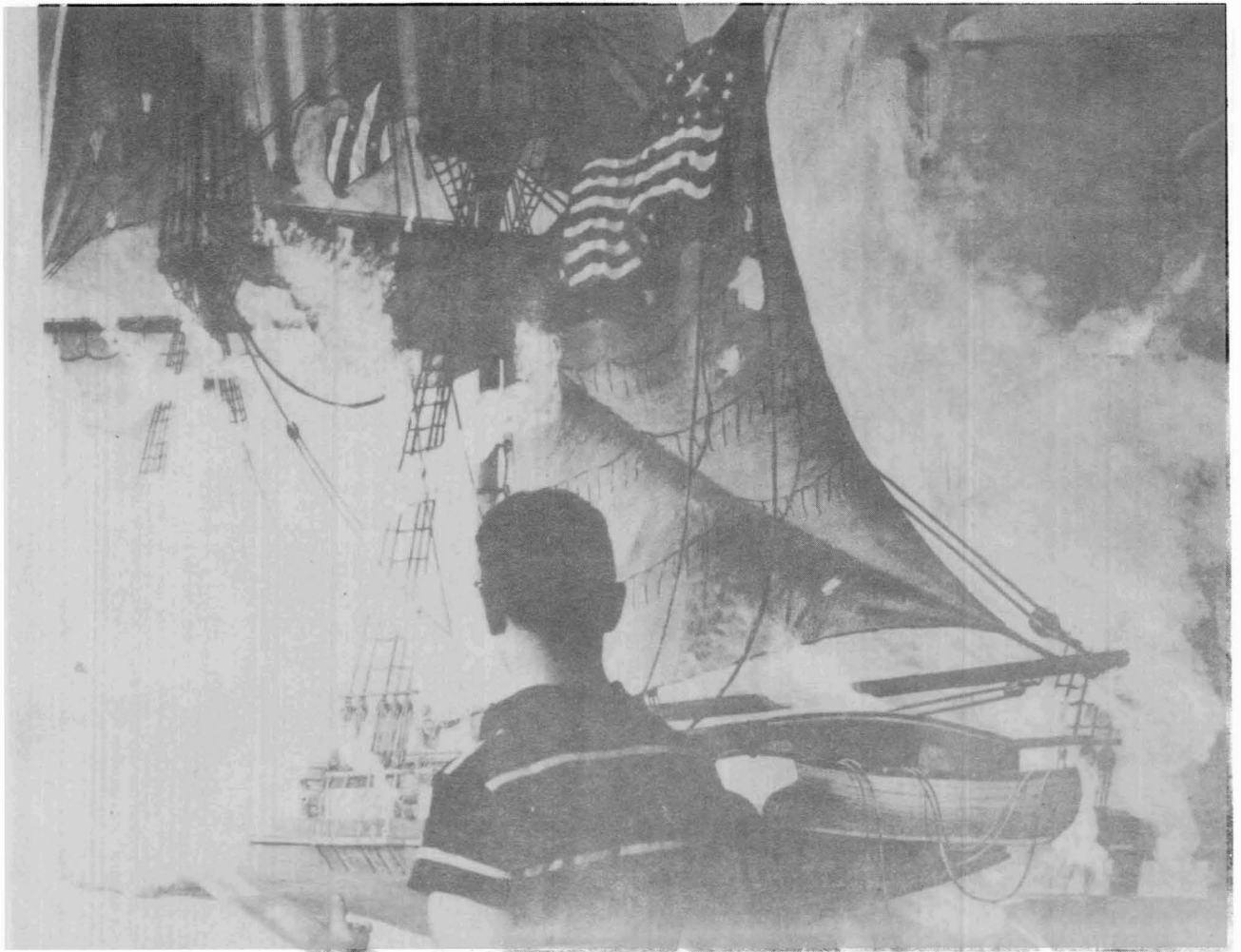
Federal Art has set up a complete lithographing plant, capable of turning out professional-grade reproductions of maps, charts and drawings. Scores of lithographs and linoleum cuts have al-

ready been copied perfectly by this method, enabling schools to receive quality works of art otherwise unavailable.

Work on a comprehensive mural, *Children's Tales*, undertaken for the William Cullen Bryant Junior High School and presenting artists' conception of famous juvenile fiction characters, will be completed in time for presentation to the school this year.

In a similar vein complete sets of tiny ceramic figures illustrating *Alice in Wonderland* and *Uncle Remus* have been presented to the Public Library. These sets will be used subsequently by the Board of Education for touring through the elementary schools, and are expected to form a real inducement towards further juvenile reading.

Because so many priceless and historic works of art are unavailable to art students and the general public, and because the former's great value makes an ordinary display inadvisable, Federal Art has undertaken to solve the problem through photography. Owners of these priceless works who would ordinarily not hesitate in refusing them for exhibitions



Federal Artist Paul Breisach and one of the Perry murals

have consented to photographic reproductions; in most cases it is not even necessary to disturb the material in any way. Already over 200 photographs have been taken in private homes and museums for what is to be an *Index of American Art*. When completed, the latter will be a valuable camera record of this section of the nation's artistic development, preserving irreplaceable material which might eventually become lost or destroyed.

The projects here enumerated are recent, and are stressed in order to show the varied accomplishments of Federal Arts in Cleveland.

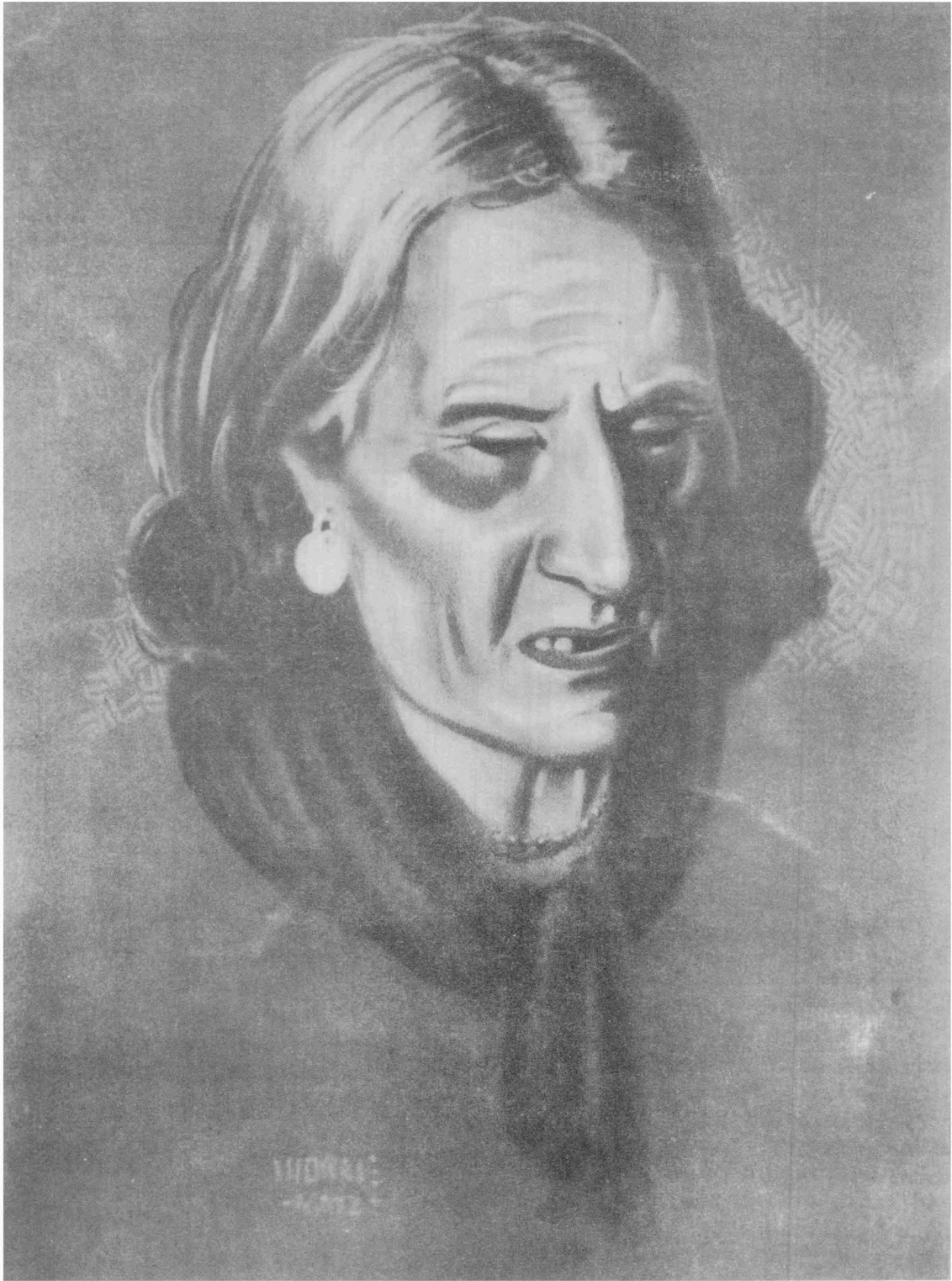
Ever since the Cleveland unit of

Federal Art began to operate on a theory of combining both practical and creative work, demands have poured in on it from city departments and various public agencies—gratifying recognition of the Art Project's place in the community.

#### TOLEDO

For months now, Paul Breisach had been poring over history volumes. It was a strange occupation for an artist, this research through long neglected tomes—but Paul Breisach was working towards a definite end. Out of the material he so patiently and laboriously compiled was to emerge, in brilliant color and natural setting, a mural in three panels, a mural





Indian head painted by a worker on the Cleveland Federal Art Project

depicting Admiral Oliver Hazard Perry's Lake Erie victory in the War of 1812—and *that mural must be historically accurate*. So Paul Breisach read and continued to make notes of what he was reading.

Today at Maumee, Ohio, where Breisach lives and works on his contribution to the Toledo Federal Art Project, the last of the series of murals is slowly coming to final form. The finished product will hang permanently—and prominently—in the state's new Naval Armory, constructed under CWA, FERA and WPA.

The mural is an outstanding work. As such, it should be accorded wide recognition. It may gain its creator no monetary prize; it may gain him, through recognition of his ability, a permanent position as a commercial illustrator. But whatever the case, Toledo citizens cannot help feeling a stir of pride at the work done for their new Naval Armory, nor help conceding that the diversity of art projects in their city is aiding its cultural development in no uncertain manner.

Toledo lays claim to another novel art project; in fact the only one of its kind in the state. This is the cinema project, designed for the purpose of making a pictorial history of WPA in the district, and for the added purpose of

filming safety plays to be circulated by the Board of Education through the public school system.

Five workers are employed on the project: two cameramen—one acting as supervisor—one artist, one laborer and one lay-out clerk; the group has already shot several thousand feet of interesting film.

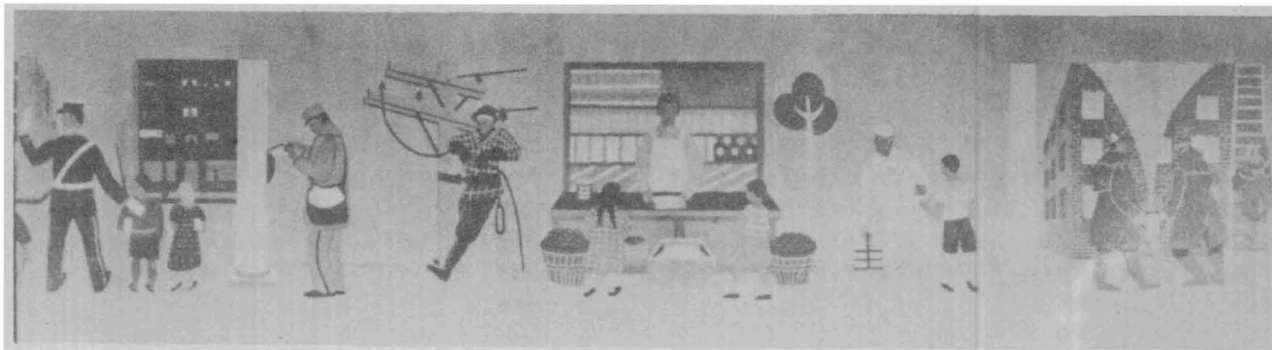
In addition to their regularly assigned work, the supervisor and two assistants were sent to the Ohio Valley during the spring floods to film those devastated areas.

In Toledo, also, ten people are working on a Puppet Theatre project. Six artists, two skilled craftsmen, one costume maker and one supervisor are constructing two puppet theatres, which will be circulated throughout the public schools to present safety and morality performances.

The size of this undertaking is realized only when it is revealed that all of the puppets, both miniature theatres, and the trunks for all the properties are constructed from raw materials, with some 110 different material items being used.

Not only art accomplishment, but

*"Community Helpers"* — one of many murals painted in Cincinnati public schools by Art Project workers.



art instruction is the aim of the Toledo art project, and that aim is being realized in the Museum of Art teaching project.

A photographer makes prints of and then greatly enlarges selected paintings at the Art Museum. The artist assigned to the project then draws the picture's angles and curves in heavy crayon, lines best depicting the composition of the painting. Charts explaining the work are also made, and the pictures and charts together are then used in teaching the rudiments of drawing to the several hundred children art students at the Museum.

Two art projects are operating in connection with the Zoological Gardens. The first is engaged in constructing portable zoo habitat cases for display in the Aviary. Five artists, one taxidermist and two cabinet-makers are working on this project.

On the second, a half dozen artists are providing naturalistic backgrounds for stuffed birds, to be displayed in glass enclosed cages in the new Museum of Natural History being erected by WPA at the Toledo Zoological Gardens.

Workers study the natural environment of the birds, paint landscapes for backgrounds and manufacture paper mache foregrounds to represent reeds, leaves and other foliage.

There was no place in the work scheme for Miss Gloria Sheffield until WPA created the Federal Art Project. Miss Sheffield, a native Toledoan whose sculpture has claimed national attention, and some of whose works are in Chicago museums and elsewhere, had devoted a lifetime to sculpture and painting.

When the Museum of Natural History was being built, Miss Sheffield was assigned to fashion busts of all the principal races of men from pre-historic man down.

Miss Sheffield's first effort—a

typical Anglo-Saxon reproduced in bronze from a clay mould—is completed. When all of her work is finished, it will decorate the Hall of Man, one of the Museum's twelve galleries.

In such fashion the Federal Art has been making use of talents heretofore being wasted due to lack of opportunity for expression.

#### CINCINNATI

Employing 17 relief artists and three non-relief supervisors, including Mr. Paul Craft, district supervisor, the Federal Art Project in Cincinnati has a record of wide achievement since January, 1936 when work was begun.

The project has done extensive work in murals, easel painting and applied arts, decorating walls of Cincinnati public schools and making bird plates for the Zoological Gardens. In addition, designing on their own initiative, several artists have painted some commendable canvasses.

The panels are done in enamel, on the walls above classroom blackboards and in the corridors. Many letters of appreciation testify to the work of these graphic illustrations of educational material. The Cincinnati Association of Professional Artists writes:

"We are aware of the work being accomplished by the Federal Art Project... Because of its cultural value we feel, and strongly urge, that all efforts be made to extend this particular program.

The extension of this project is worthy of consideration not only from the standpoint of immediate aid to the artists participating in this enterprise, but also because the work being accomplished is of such a nature that its value will be appreciated for many years to come..."

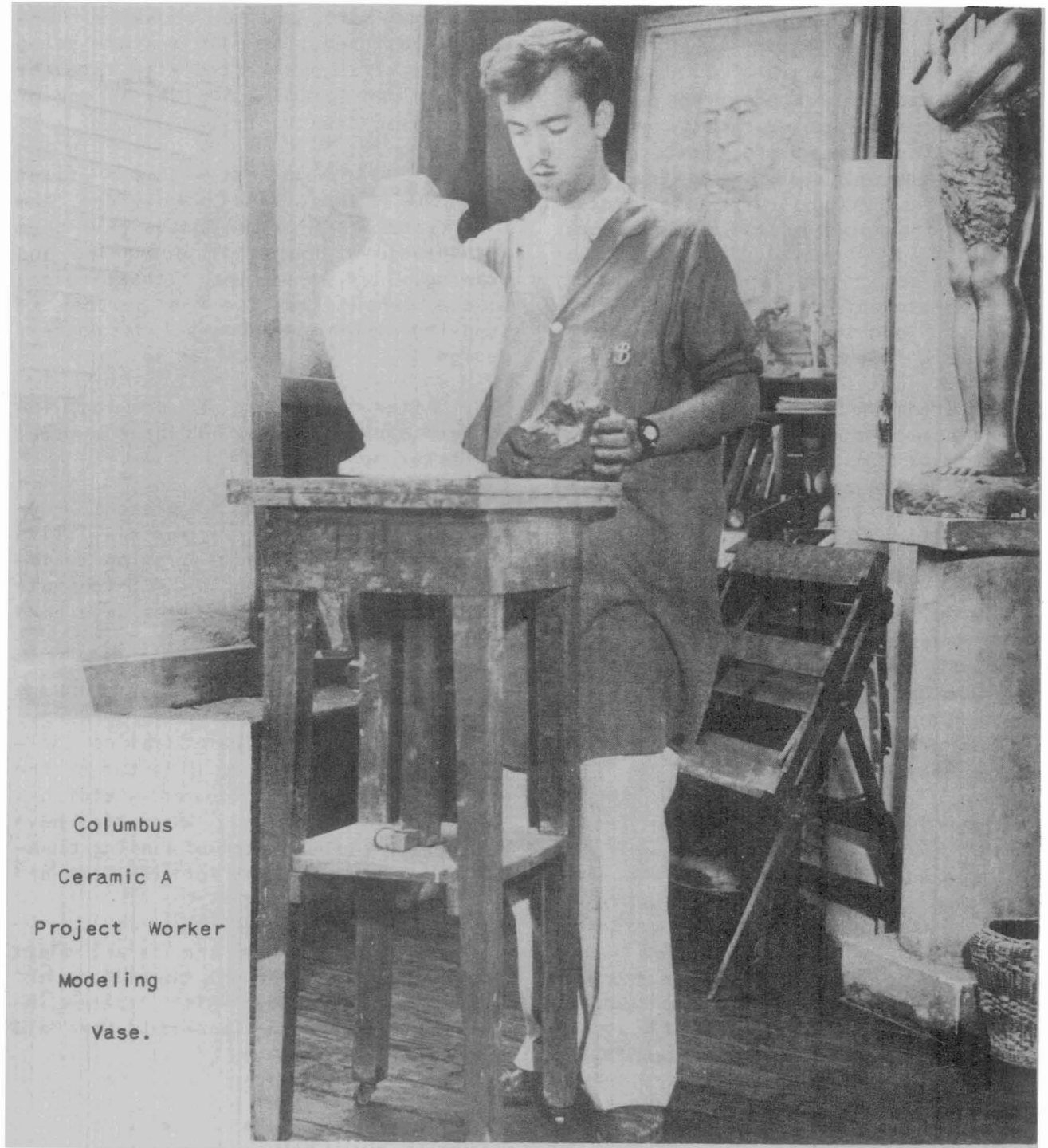
Busy days for Cincinnati art proj=



ect workers are envisaged for the future. Requests for panels pour in from the suburbs as well as from the city schools. A tentative later program includes murals and wall decorations in the Public Library and in the General Hospital. In addition, the Park Board Commission not only is anxious to have more bird identification

plates done, but has requested nature trail signs for the parks.

Federal Art will indicate its achievements with an exhibition of some of its work in a public place in the heart of Cincinnati during the fall. Plans for an art competition among high



Columbus  
Ceramic A  
Project Worker  
Modeling  
Vase.

school students, interrupted by summer vacation, will be resumed in September.

#### DAYTON

The Art Project at Dayton, numbering only three workers, has encountered some handicaps, but certain results have been apparent, even though Dayton's best artists are employed on the Treasury Relief Art Project.

The Federal artists prepared a series of oil paintings representing various stages and phases of organic evolution; pre-historic animal life, the great reptiles, tropical under-sea life, arctic life and the flora of the carbonaceous period.

The project found its most successful line of work in painting scenery for Parker High School dramatic classes. This class, unable to secure a scenery appropriation, had given a play and raised a small sum of money. This was used for the purchase of materials for the scenery prepared by the artists.

A letter to the State Director of Art Projects expresses what the class thought of the work done:

"Had it not been for this help we would not have been able to have this scenery because we lacked the funds and talent. The results are certainly worth while and we appreciate them more than we can express."

#### COLUMBUS CERAMICS PROJECT

The only thoroughly comprehensive Ceramics Art Project in the country is operating at Columbus under the guidance of Miss Mae Cook, nationally known figure in the field of ceramics who has studied the art for years both in this country and abroad.

The project, begun in January, 1936, employs nine artists who work under the personal supervision of Miss Cook. The

results are apparent in the wide range of work produced by her workers—a few somewhat experienced, a few more with little or no experience, and one who at the start had even no conception of what work in ceramics entailed.

Conditions are ideal for turning out outstanding work. The studio is Miss Cook's own home, and the house is thoroughly equipped, its main feature being a modern brick gas-heated kiln rated by the American Ceramics Society as one of the best in the country.

When the workers—all men—first began their tasks, Miss Cook divided them into teams, and for two months gave them an exhaustive course in designing and drawing. Trips to the Archaeological Museum were taken for the purpose of studying Indian and mound-builder pottery designs.

After the course in drawing, the workers sketched their own ideas on paper and later modeled them in clay.

They are engaged at present in designing and modeling 3,000 clay tiles for the new Social Administration Building being constructed by WPA at Ohio State University. All of the tiles have been modeled and half of them fired.

Cooperation on the project has come from such eminent men as: Ross C. Purdy, Secretary of the American Ceramics Society, and H. E. Shetrone, Director of the Ohio State Archaeological and Historical Society. Different clay companies have cooperated to the extent of sending quantities of modeling clay for Miss Cook and her proteges to test.

Ohio, first in the ceramics art field, has placed in its capitol an art project being watched with intense interest by outstanding leaders in the field throughout the country

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# MUSIC PROJECTS

Each figure = 20 Workers



Total Employed = 577

Supervisors



Musicians



Clerical  
Workers



Maintenance



## FEDERAL MUSIC

Federal Music activities have varied from entertainment to education, from the popular to the classic. The units range from the gypsy band through the jazz band, comic opera, military band, string quartet to the concert and symphony orchestra. With this variety Federal Music presented 2,136 programs to audiences aggregating 863,979 listeners in the period from early December, 1935, to July, 1936.

The task confronting the various supervisors, conductors and leaders, of organizing available talents into groups capable of broadcasting and of presenting concerts of professional quality, was a difficult one. That the task was met successfully has been proven by the grat-

ifyingly large audiences which are attending Federal Music concerts; a major degree of credit for the success of Federal Music is due these conductors, and to the public-spirited citizens who serve in various capacities on community committees lending advice and support to the Music program.

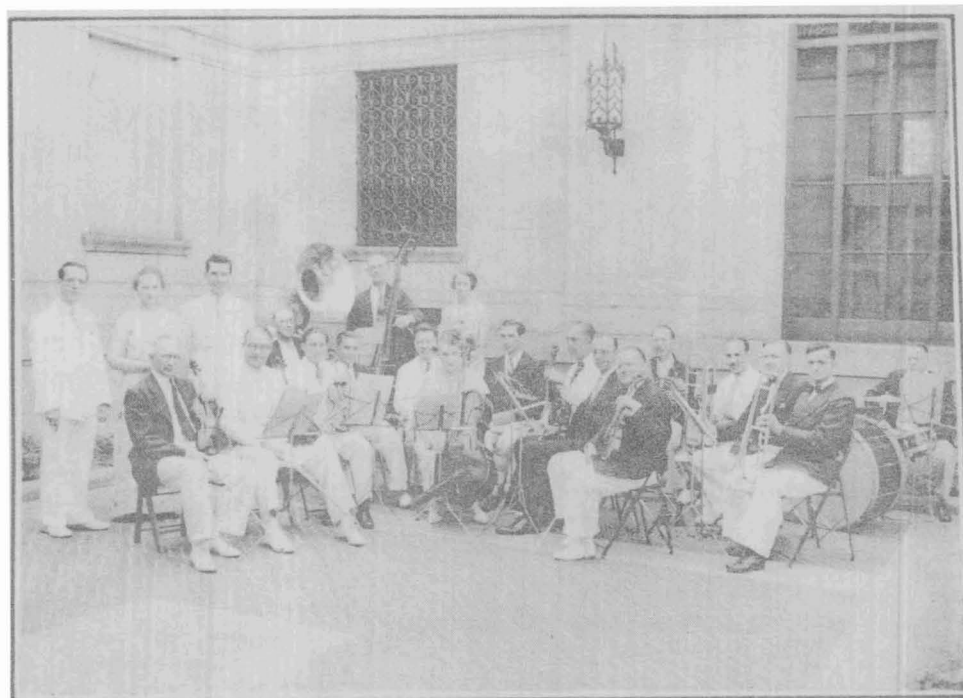
### SYMPHONIC GROUPS

Symphony or concert orchestras have been established in Cleveland, Cincinnati, Akron and Toledo. A twenty-piece broadcasting orchestra is on the air regularly from Station WOSU at Ohio State University in Columbus, and units of equal size have been serving Canton and Dayton.

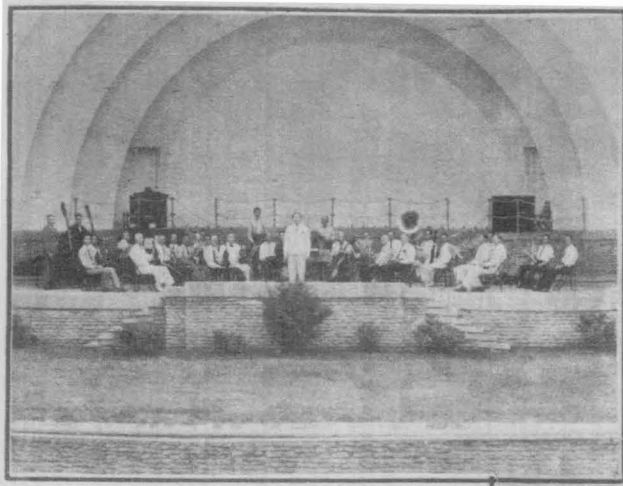
In Akron and Cincinnati, symphonic



CAST OF "THE MIKADO"  
CLEVELAND FEDERAL MUSIC PRODUCTION



BROADCAST ORCHESTRA  
COLUMBUS MUSIC PROJECT



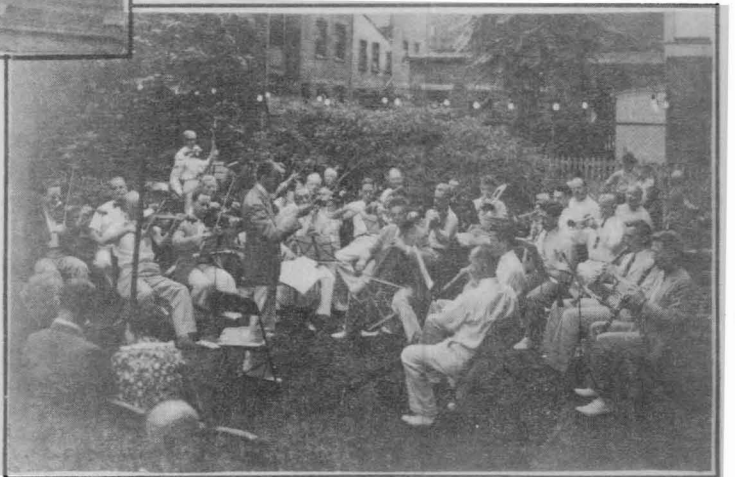
~ TOLEDO

CLEVELAND ~



~ AKRON

CINCINNATI ~



**SYMPHONIC ORCHESTRAS OF THE OHIO FEDERAL MUSIC PROJECT**

groups have given much attention to music appreciation programs in the public schools; every month, augmented by an almost equal number of volunteers, the Akron group has given formal programs of symphonic calibre in the Central High School auditorium.

Cleveland and Toledo symphony groups are carrying on music appreciation programs much after the fashion of the other two orchestras. In Cleveland, formal concerts are presented twice weekly. The district supervisor in Toledo, who is a lieutenant on the police force and conductor of the Toledo Civic Symphony, serves without remuneration from the Project; he carries on a music appreciation series and also presents more formal programs.

In Columbus the work of the orchestra has been different from that in other cities; it has supplied the radio station of Ohio State University with many worthwhile programs and has found additional time to give a concert at the Gallery of Fine Arts each month on the occasion of the opening of new exhibits. During warm weather this group has been presenting promenade concerts in the patio of the Gallery every Sunday afternoon.

In Canton and in Dayton the orchestras have been more definitely of the entertainment type although the music presented has been on a constantly rising level. In Dayton much of the orchestra's work has been associated with the local unit of the Federal Theatre, although many programs have been given in the parks and in institutions. In Canton the orchestra forms an important part of the community shows staged by the Recreation Department of the city, whose director is also serving without remuneration from the Project. The Canton orchestra has presented concerts at institutions and makes a weekly trip to one of the nearby CCC camps.

#### DANCE ORCHESTRAS

The Federal Project dance orchestras throughout the state have also been

busy and successful in supplying a community need. In Akron, the conductor of the Negro unit, by augmenting a small group of instrumental performers with a group of singers, has produced an ensemble that is unique as well as highly artistic. Confining the programs largely to special arrangements of their own folk songs, their appearances have been well attended and have met with enthusiastic response. Negro orchestras are popular too in Cincinnati, Toledo and Columbus; all these groups have had many repeat engagements. Cleveland's Negro orchestra has been unusually fortunate in securing adequate instrumentation and original arrangements. All the Negro orchestras have devoted special attention to the CCC camps, to supplying music for community dances at settlement houses and to providing entertainment for shut-ins. With the coming of warm weather they have been in great demand for open-air dances in the parks and on the streets.

Ohio also has dance orchestras composed of white musicians. In Akron, the popularity of the Federal unit proves the success of the director's painstaking efforts. Toledo and Cincinnati were fortunate in finding musicians available who fitted into the standard dance instrumentation. The director in Columbus has formed an almost typical Spanish group, emphasizing the music of Latin-America. These white dance orchestras also have devoted quite a share of their performances to CCC camps as well as to shut-ins in institutions, to street dances and parks.

#### OTHER FEDERAL MUSIC UNITS

Cincinnati has the distinction of having the only Federal chorus in the state. During the summer the conductor of this group, with the aid of volunteers, has given comic opera at the close of the regular Zoo opera season.

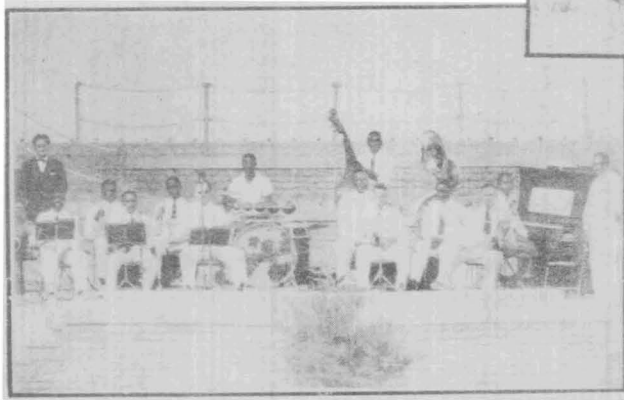
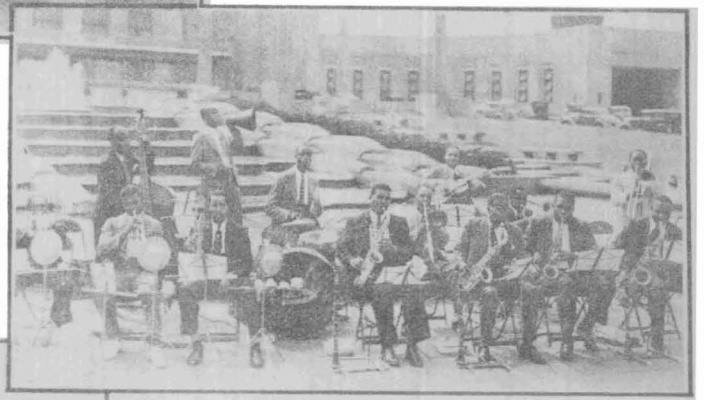
Cincinnati and Cleveland each have outstanding concert bands. In Cincinnati the conductor and his group have entertained at every large community activity since the community Christmas celebration





CLEVELAND

CINCINNATI



TOLEDO



AKRON

COLUMBUS



NEGRO ORCHESTRAS AND ENSEMBLES IN OHIO

in Fountain Square.

In Cleveland also, a volunteer chorus with principals from the project accompanied by the symphony orchestra, has given more than twenty performances of the *Mikado* and nearly a dozen performances of the *Chimes of Normandy* in high school auditoriums all over the city; audiences have numbered from 700 to 1700 at a single performance. These performances have been carried to the parks during the hot weather.

There is one string quartet in the state located in Cleveland. This group has presented programs in the auditorium of the Cleveland Museum of Art and in the school auditoriums throughout the city. The reception accorded this unit augurs well for the future of chamber music in that locality. Chamber music has also been presented by members of the symphonic group in Cincinnati, although no formal quartet has been set up there.

Cleveland probably by reason of her varied population of foreign descent has two other groups which have no duplicates in the state, an authentic Gypsy band which has succeeded in making a name for itself throughout Cuyahoga County; and a group which has been named "Muscovians" who devote their attention to the folk songs and dance tunes of southeastern Europe. Both of these units are very popular and render a valuable service in bringing their folk tunes in authentic style to the ears of those who have not had the privilege of hearing them on their native soil and in reminding those whose tunes they are, of a part of their native culture all too easily forgotten.

Musicians are also employed as copyists throughout the state, building up libraries that will be available for future needs and supplying the orchestras with needed parts and special arrangements.

In Cincinnati, Cleveland, Columbus and Canton, teachers and leaders of musical activities are being furnished to the settlement and community houses, providing class instruction for those otherwise

unable to secure musical training. In every case the interest and the attendance is such as to surprise those unfamiliar with such work. In district number four, an area of eleven counties lying east of Columbus, nine teachers have been conducting classes in CCC camps, settlements and rural communities otherwise almost untouched by musical activities. In addition to class teaching these rural teachers conduct choruses, bands and orchestras bringing to these people community activities which their fathers and grandfathers knew but which the present generation has never known.

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#### NATIONAL MUSIC WEEK

No report of the activities of the Federal Music Project in Ohio during 1935 and 1936 would be complete without mention of the part it took in the celebration of National Music Week.

Guy Maier, Assistant to the National Director of the Federal Music Project and an internationally known pianist in his own right, appeared as soloist May 4th with the Akron Orchestra and May 5th with the Cleveland Orchestra. Unusually large audiences greeted him with an ovation in each city. Cincinnati presented its symphony and chorus in a joint program on the 6th and the Columbus Orchestra gave a program of the works of local composers in the Gallery of Fine Arts on the 8th. Large audiences attended both of these programs.

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In Cleveland on June 23rd the symphony also tried the experiment of a local composers' program. Both in Columbus and Cleveland real interest was aroused in the work of local composers and comments were quite general indicating surprise that such good music could have been written "at home."

Federal Music in Ohio started with one employee on November 1st, 1935, and found itself on June 30th the employer of 578 musicians whose talents and skill



in many cases were rapidly being destroyed either through lack of opportunity for use or, worse, through having to perform work which was detrimental. From the hands of many of these musicians, Federal Music in Ohio has literally taken the pick and the shovel, replacing it with the baton, the bow and the clarinet. No one who has not observed the process of "rehabilitation by work" can realize fully the transformation that has taken place in these men as they turned from despair to hope and self-respect, from work for which they were unfit back to work for which they had spent a life-time of preparation.

That the work of Federal Music has been appreciated in Ohio, in all its phases, is clearly evident from the many letters of commendation which have been received and from press comment ranging from remarks of the music critics to editorials during the continuation and expansion of the Federal Music Program. The following letter and editorial are illustrations of the kind of public support, which Federal Music has aroused and is enjoying:

Written immediately after the concert of  
Twenty-third District School  
Cincinnati, Ohio

We all enjoyed your music sweet  
The snuff-box most of all  
We liked the one of Jack and Jill  
But what a nasty fall.  
The march, I think came second  
Eleven votes it got  
Eleven is not very much  
But some think its a lot.

Thank you.

My name and age  
I have not told  
I'm Patsy Raymond  
Eight years old.

The editorial:

#### A FINE TOLEDO ORCHESTRA.

"We wish to give slightly belated editorial recognition to the stirring

performance of the Federal Concert Orchestra at Mrs. Roosevelt's lecture last week. Those who heard the Civic Auditorium musical performance were enthusiastic. Worth Courtney, business manager of The News-Bee, was so pleased that he persuaded the orchestra to play for the Toledo Post of the American Legion yesterday noon.

"Again this Toledo orchestra was enthusiastically received. Musical masterpieces of all time were made popular favorites of the day by the spirited rendition of the conductor and his associates.

"The best musical program this post has ever had was the tribute of Carlisle B. Elliott, commander of Toledo Post at the close of the program. 'He means the best program of any kind, 'a post member amended.

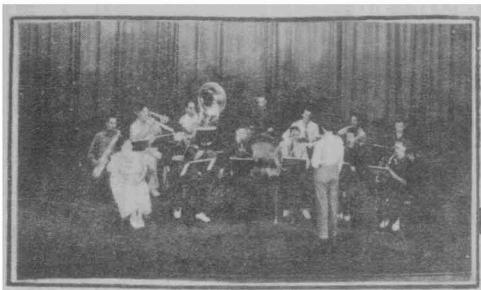
"The conductor had chosen his numbers well, and the orchestra played them with a quality which caught the interest and appreciation of a group which makes no special profession of musical interest.

"All Toledoans should take increasing note of this orchestra. Here is a group of fine musicians who are developing a Toledo Orchestra of quality under the 'endowment' of the WPA.

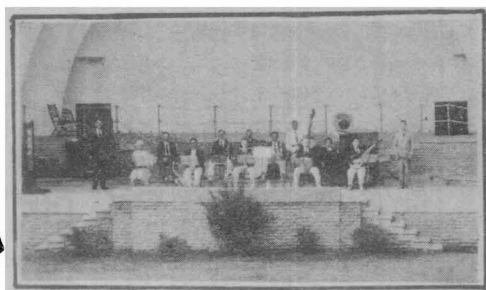
"These musicians, who were caught in the ebb of the depression and left without jobs, are supported under a federal grant. They are under a 'work' routine of several hours practice a day. But the work they are doing speaks for a devotion which goes beyond any routine.

"This is a use of federal money with which no one should quarrel. What more logical than that under a democracy, government itself is affording a patronage which once came from the Medici of Florence and which in affluent times in this country came from an insult or a Morgan.

"Probably, however, this democratic patronage will come to an end. Then it will be time for Toledo itself to maintain an orchestra which has great promise for a broad and fine development in the community."



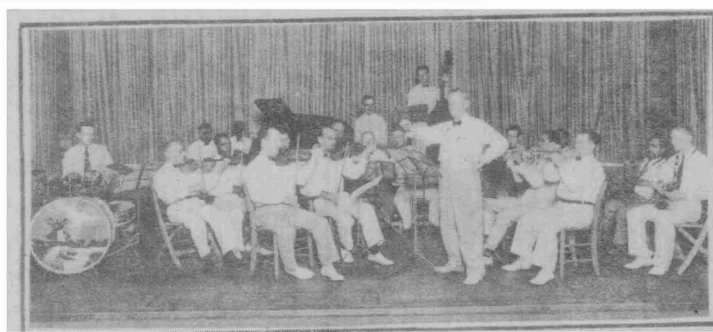
AKRON



TOLEDO



CANTON



DAYTON

CINCINNATI

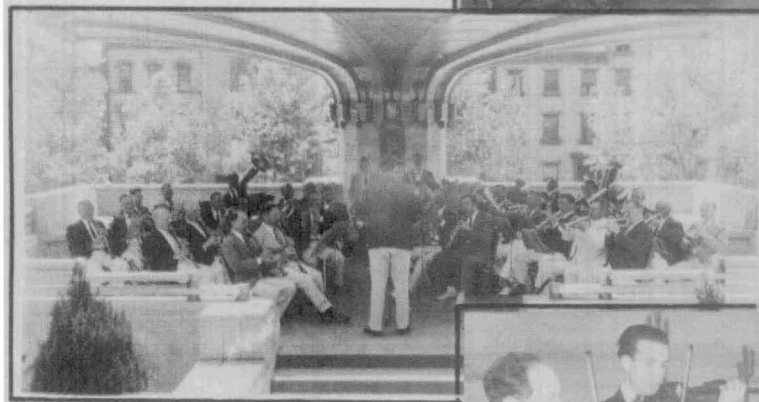


COLUMBUS



DANCE ORCHESTRAS AND ENSEMBLES IN OHIO

CLEVELAND GYPSIES



CINCINNATI CONCERT  
BAND

CLEVELAND STRING  
QUARTET



CINCINNATI CHORUS

CLEVELAND CONCERT  
BAND



## "Mary Dugan" Is Sharply Acted by FTP Players

"Trial of Mary Dugan" must be counted of the same stuff that legends, Mac West gaps and brooks are made of. It has been running here and there for the last six odd years, never losing momentum, and the latest production of it at the Federal Theater (formerly the Carter) again proves that it is still one of the decade's most sure-fire, actor-proof plays.

A can readily see why the Federal Theater Project Players, who heretofore devoted themselves to more serious dramas, picked Bayard Veiller's court room melodrama for a revival last night. Although I have seen it three times before, it has not lost its explosively dramatic qualities in spite of too many imitations. The Federal's large cast of Thespians also possess the right amount of nervous vitality needed to put across this sort of popular melodrama dealing with murder trials, sympathies, Magdalenes, electrifying cross-examinations and adroit, last-minute tricks. They may hit their lines a bit too hard at times, yet their presentation in general is as well negotiated as Robert McLaughlin's last production. The only one I missed is George Fox, who once made the sandwich-eating episode so funny in the Ohio intermissions.

### Lead Is Well Played

When I say it is actor-proof, that is not a reflection upon the actors but another pat-on-the-back for the author, who trusted his craftsmanship more than human hands.

There's a theatrical weakness to all of its incidents, giving it an appearance of reality, even in its most circumstantial moments. There's still a novel tinge to its device in having the audience act as the jury, in having a court recess take the place of a certain intermission. The second act moves too slowly, but that probably will be remedied.

Most all the roles are filled, besides acted, with unusual capableness. Murray Fraser as Mary Dugan, of the "Follies," a millinaire's warm-hearted mistress accused of stabbing him to death, does own the ability to wrench the jury's (or audience's) hearts.

While a trifle inflexible at first, she hits her emotional stride in the scenes wherein a cruel prosecuting attorney rips her life apart. Then she becomes genuine in her hysterical grief, defending her young lawyer-neighbor whom she saved for asserting her innocence, achieving a heart-break in her voice.

Gene Kane also captures a dynamic amount of force in his part of the district attorney, and Eley Malloy, the murdered man's widow who is a key witness, displays much feeling in her performance.

As the brother who springs to the rescue, Henry Brown is a colorful actor whose vocal earnestness makes up for his mechanical gestures. Much better are Phil Miller as the judge, George Roberts as the defense attorney, and the amusing "Follies"-girl impersonations by Dagmar Lorne and May Harris.



## WPA Players Score in 'The First Legion,' on Federal Stage

New Production Is Deeply Emotional Drama on Cloistered Lives of Jesuit "Warrior Priests"

By CHARLES SCHNEIDER

DELVING into the cloistered life of the Jesuits, "The First Legion," the Cleveland Federal Theater's new production which opened last night, is a deeply emotional drama.

Written by Emmet Lavery and admirably staged by these WPA players, "The First Legion" is the first realistic treatment of the "warrior priests" to reach the stage. It was produced last season with Bert Lytell in the leading role.

"The First Legion," which incidentally bears the stamp of approval by clergy of all denominations, carries a strong flavor of religion. Those who have seen "The Miracle Man" and its numerous variations on stage and screen will not be unfamiliar with its theme.

It preaches a sermon, yet a sermon on the power of faith—yet even an agnostic would be more than likely to find it a stirring and vivid piece of theater.

### All-Male Cast

PERFORMED by an all-male cast, the action of "The First Legion" centers around a trio of wavering novices in the Jesuit House of St. Gregory.

One of them, at the point of recanting his vows, is led back into line when his former sweetheart, with whom he had perished to join the order, convinces him (of "false") that this is the only life for him.

The second priest is restored to the faith by the dubious miraculous cure of a paralytic priest.

The third, having learned that the priest's cure was not a miracle, is, ironically, appointed to plead for canonization of the founder of the house. He rejects the offer and prepares to leave the house.

Then a crippled boy—one of thousands of sick who have come to the shrine seeking cures—pleads his faith and walks. Thus the unsteady believer is brought to a realization that "the true miracle is faith itself."

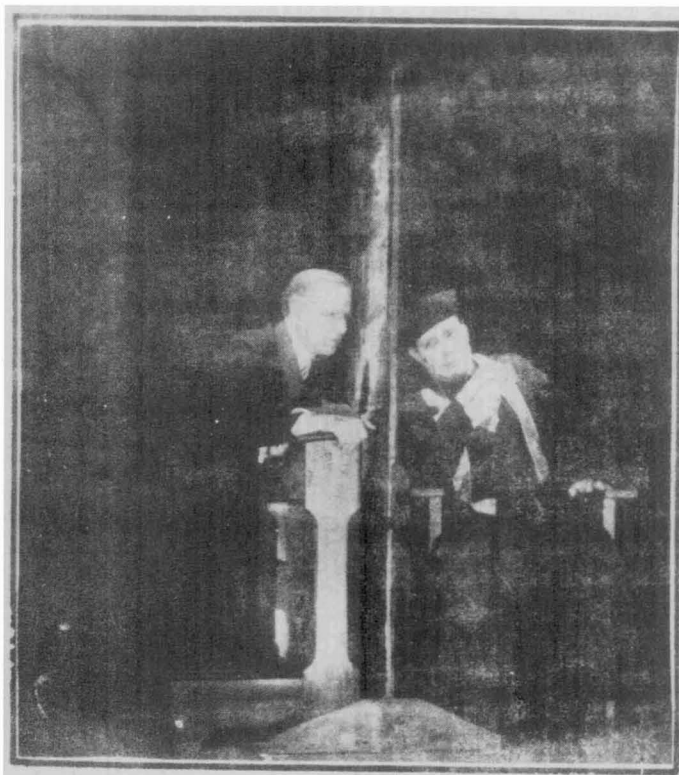
### Gentle Humor

MR. LAVERY'S dialog in "The First Legion" is salted with a quantity of quiet humor at the expense of the Jesuits. Humor not a great deal unlike Bernard Shaw's in "Saint Joan," yet gentle rather than blindingly satiric. Mr. Lavery leaves the Church a good pair of feet to stand upon, whereas Mr. Shaw spared hardly a wooden limb.

The Federal Theater performers speak their lines with conviction. However, only Philip Miller, as the warmly human Rev. Paul Duquesne, carries the real appearance of a man of the cloth. Most of the others, though their acting is competent, seem to the eye like business men in black bathrobes. (Notice, Mr. Wardrobe Master, those green socks and tan shoes on the Rev. Thomas Raleigh, R. J.)

There are very good characterizations by Peter Doyle, who has the odd task of playing a monsignor and supplying comedy relief at one and the same time; by Gene Kane, as the agonistic doctor who engineers the first miracle, and by John Roberts, as a Jesuit missionary.

The three young priests are played effectively by George Roberts, Harry Brown and Robert Liggett, the paralytic priest by James Nusser and the crippled boy by Charles Price.

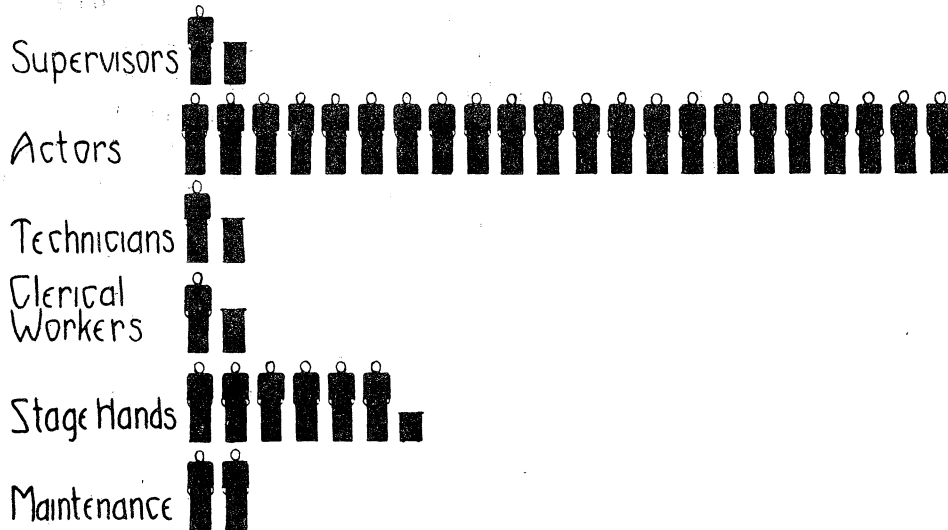


# THEATER PROJECTS

Each figure=5 Workers



Total Employed=178



## FEDERAL THEATER

Federal Theater in Ohio, set up in December 1935, is employing 187 workers on projects in Cleveland, Toledo, Dayton and Cincinnati. More than 25 plays have been produced and countless vaudeville and variety shows have been presented.

### CLEVELAND

The Federal Theater in Cleveland began operations in the tiny Peoples Theater, a renovated night club at 4300 Carnegie Ave. Readings and tryouts were held and a great deal of time was devoted to careful coaching and rehearsals. This laboratory phase of the work was featured

by frequent discussions of the multitude of problems confronting the organization.

By the middle of March the project was ready for real action. Federal Theater was introduced to Cleveland audiences in a series of performances of *The Living Newspaper*, which had previously scored a striking hit in New York. First nights so jammed the 175-seat Peoples Theater that the production had to meet the emergency by moving to the Little Theater in Public Hall in downtown Cleveland.

As a new arrival in such an unusual vehicle, the Federal Theater Project was

acclaimed in press comment.

William F. McDermott wrote in the *Cleveland Plain Dealer*:

"I thought the show was interesting and surprisingly good as a product of community theatricals. The dramatization of the news stories had liveliness and vitality, the two short plays were skillful intensifications of social problems."

*The Cleveland Press* added this:

"Alert theatergoers - especially those seeking 'something different' - should pounce upon this production of the F. T. P. and give it rousing cheers. With simple staging and unique lighting, *The Living Newspaper* dramatizes news events in an incisive and compact 'March of Time' manner. There is nothing frivolous about *The Living Newspaper*. It has the breath of reality in it."

Such encouragement, together with the strength of the public's support, helped to set the staff more firmly upon its course and brought home to the F. T. P. the fact that there was an unmistakable demand for dramatic portrayals of the current social scene.

With this demand in view, *Triple A Ploughed Under*, which had also been highly successful in New York, was set as the next production. Expansion was again found necessary, and the project secured the Carter Theater, which has a capacity of 1800. The Carter was remodeled by Federal Workers, renamed the *Federal Theater*, and taken over for an indefinite period.

*Triple A Ploughed Under* was presented in its 24 rapid-fire scenes depicting the American Farmer's plight, by a project staff of 70 workers, with sets and properties built by the project workers. Mastery of the gatling-gun dialog and quick shifts through a continuous hour were accomplished largely as a result of the lengthy training period under capable supervision.

Another triumph was recorded for the Federal Theater in Cleveland. Four performances were given to capacity aud-

iences, and again the newspapers were strong in their support.

W. Ward Marsh, for instance, said in the *Plain Dealer*:

"....I was forced to believe that a new form of the theater, one sponsored by a government which has put its okay on free, harsh, bitter, honest speech and criticism has actually been born here..."

"Performed by a long cast of very conscientious W. P. A. players, *Triple A* does have a tremendous amount of life and vitality.... it is interesting and at times very sensational, a word not used in its usual theatrical sense."

Late June brought the opening of *The First Legion*, a three-act play by Emmett Lavery on a problem of modern Catholicism. The active cooperation of churchmen was enlisted to work in the finer touches of characterization and acting.

Complete advance sell-outs to various religious groups resulted for the first three nights, and once more local papers praised the project work.

In July Bayard Veiller's dramatization of *The Trial of Mary Dugan*, a courtroom drama which had an extended run on Broadway several years ago, was successfully produced.

Simultaneous with the development of this project since December 1935, a Negro unit of the Federal Theater has made its own marked progress. Active sponsorship by the Playhouse Settlement in providing theater facilities permitted the establishment of this group as the Community Laboratory Theater. It is located in the center of the city's Negro population in the 120-seat Karamu Theater, which has been used for the past 16 years by the Gilpin Players, a locally famous independent group.

With a project force of 22 people, this Negro unit of the Federal Theater Project launched itself early in the year with the production of *Big Top*, a three-act play of circus life. Re-adapted to suit conditions, the presentation was



well received.

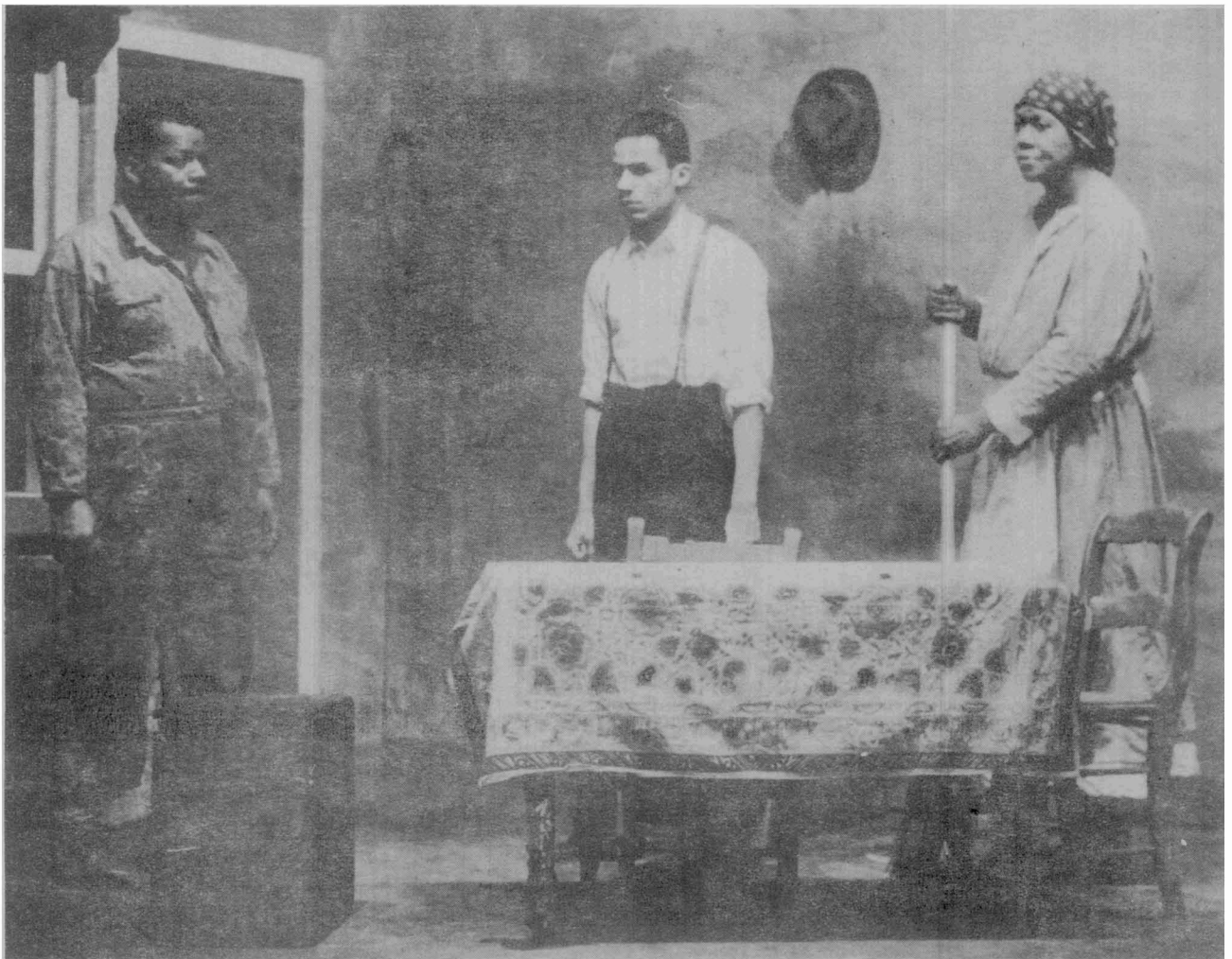
The extent of this initial success was sufficient to prompt an early follow-up with a program of three one-act pieces; *United We Eat*, by Alice Ware, dealing with conditions among southern share croppers; *Little Fowl Play*, by Glen Hughes, a comedy of Harlem life; and Will Hughes' *No Left Turn*, concerning the unionization of bellhops.

On this vital material mimeographed question-sheets distributed to the audience brought out much helpful comment. Almost all agreed that the plays were a welcome relief and a healthful contrast to the usual Hollywood mockery and misrepresentation of Negroes. By the evi-

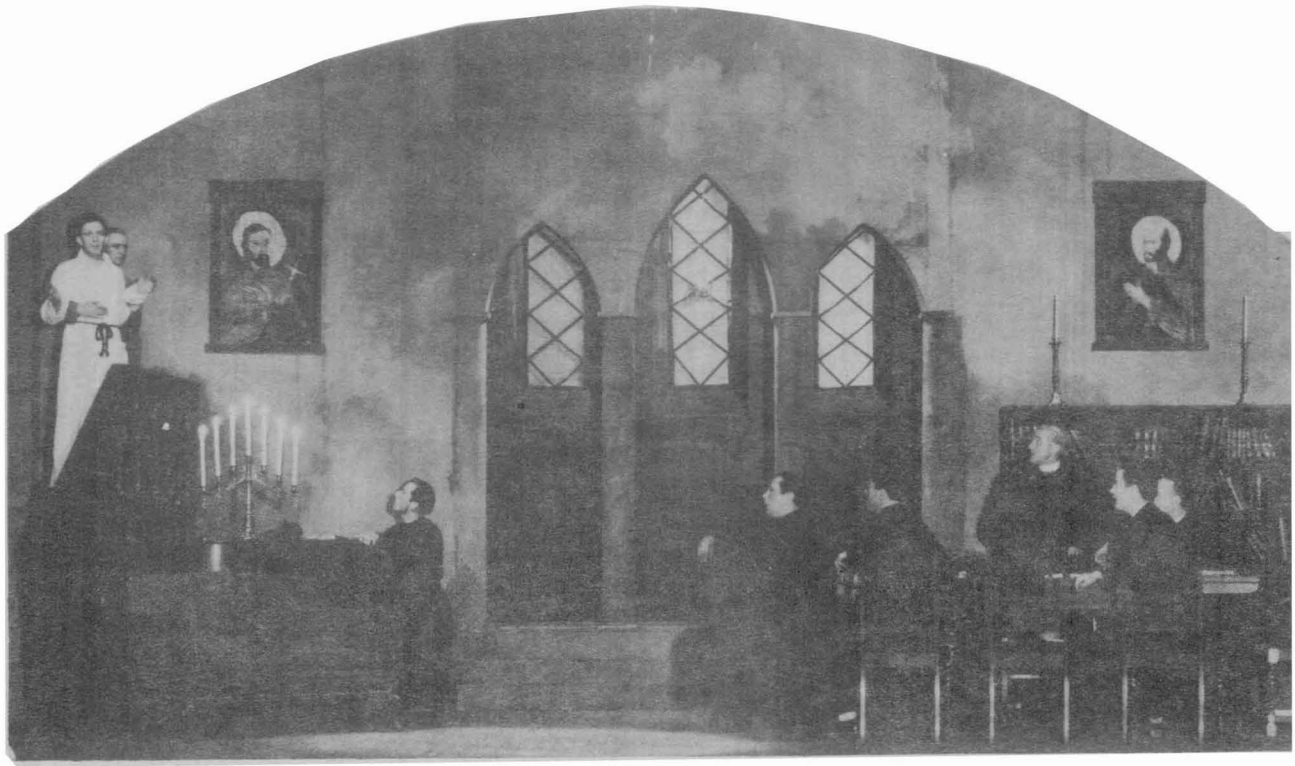
dence of these questionnaires, Federal Theater's Community Laboratory Theater is using its opportunity to reach the heart of the Negro people in Cleveland.

Other productions of the Community Laboratory Theater have included *Brain Sweat*, by John Charles Brownell, and a second group of one-act plays: Langston Hughes' *Soul Gone Home*, Paul Green's *End of the Row* and *Sick and Tired*, by Theodore Ward. This second program of one-actors proved so popular that it is now being repeated.

The Negro unit of the Federal Theater, is now considering for its next major production *Conjure Man Dies*, by Rudolph



*Negro Federal Theater players of Cleveland in "United We Eat"*



*Cleveland Theater Project production of "The First Legion"*

Fisher, a three-act murder mystery, which would be supplied by the Federal Theater repertory department in New York City.

Construction and successful presentation of a mobile marionette show has been another feature of the work accomplished recently by this group. Using impromptu skits devised by the members themselves, it has performed at the Karamu Theater and at Trinity Cathedral. Another show in the public school in suburban Brecksville demonstrated the possibilities for this type of work in cooperation with the schools.

#### TOLEDO

The Federal Theater in Toledo, employing 32 people, is sponsored by a local amateur theater group, the Toledo Repertoire Company, which organization has made its theater and equipment available to the project.

The first production, Hatcher Hughes' Pulitzer prize play, *Hell Bent*

*for Heaven*, was presented February 27th at the Little Repertoire Theater to an appreciative audience.

*The Toledo Blade* commented:

"Excellent performances were given by each of the seven cast members... Action in the presentation was swift, lines were well read, and the scenery appropriate and attractive. Particularly good were the sound effects."

This presentation proved so popular that repeat performances were given March 7-8, after which the company went "on the road," presenting the play in the high school auditorium at Bowling Green.

The next production of the Toledo Federal Theater was *A Woman's Way*, a comedy by Thomas Buchanan, which had been chosen by 27 stock companies for their opening bill the first season after its release. Presenting the play April 16, the Toledo players thus proved their ability to perform both serious drama and comedy.





Toledo  
Federal Theater

"Hell Bent  
For Heaven"

A month later another comedy, *Mis' Nellie of N'Orleans*, a play of the Mardi Gras in the late nineties, opened in the Little Repertoire Theater for a three-day run. Toledo audiences liked this play so well that additional performances were given the following week.

The latest production of the Toledo project is Edgar Wallace's *Criminal At Large*, which closed June 27 after a very successful three-day engagement. Moving into the story like a troupe of seasoned veterans, the company carried off the suspense of this intricately-woven mystery drama with all the finesse needed for the proper interpretation of a technically difficult play.

In a review of the Federal Theater's production of *Criminal At Large*, *The Toledo News-Bee* spoke of the cast as one "that does the Federal Theater and Director Arthur P. Hyman a lot of credit." And again "Very much worth seeing, this presentation of the Federal Theater".

DAYTON

The director of the Federal Theater in Dayton, is proud of the work of his company. "I have a cast," he said recently, "Capable of playing *Hamlet* one night, *Pinafore* the next and vaudeville the third."

Although they have had no occa-

sion yet to play either Shakespeare or the whimsical operettas of Gilbert and Sullivan, the Dayton project has lived up fully to the tribute of its director. According to the most recently available statistics, the troupe has given 25 performances before an aggregate audience of 22,387 persons. These productions have included vaudeville and a series of plays, presented in the National Military Home, the State Hospital, in orphanages, institutions, and public auditoriums.

The response to this widespread program of free theatrical performances has been highly enthusiastic. A large number of letters have reached the desk of the Director of W. P. A. District #15, complimenting the W. P. A. on the quality of the work being done under the Federal Theater program.

The Superintendent of the Montgomery County Children's Home wrote:

"I want to thank you and your Dramatic group for the splendid performance you put on for our children Sunday afternoon. The children and members of our staff who saw it have nothing but praise for it. It was a well selected program and one that all could enjoy."

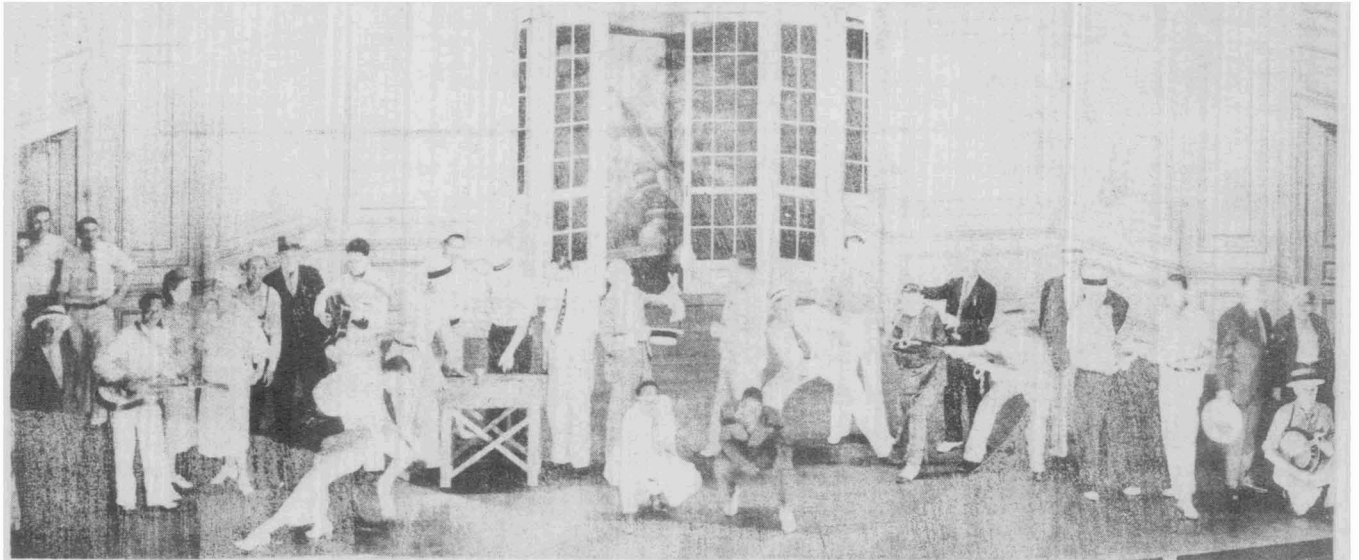
The Dayton project was conceived in November, 1935, in the minds of two unemployed actors, both of Dayton, who had read of the activities of the Federal

Theater in other cities. After a consultation with the State Director of the program, a Federal Theater Project was set up at Dayton January 20, 1936. Actors were taken from the relief rolls and began to rehearse in the auditorium of the Chamber of Commerce.

The personnel of the Dayton group includes several persons who have had extensive and interesting backgrounds in the world of the theater. Every member has had professional experience, most of them with stock companies.

been one of the greatest blows to aspiring thespians. Little theaters endeavored to accomplish that aim, but generally at the sacrifice of material gains. In this project, at least, the actors eat and that is something not to be overlooked in the field of dramatics."

Subsequent productions have included *Marriage by Proxy*; *Folks on Bear Run*; *Dulcy*, one of the early products of the famous team of George S. Kaufman and Marc Connelly; that perennial favorite *The Old Soak*; and more than a dozen vaudeville shows. In many cases, a play and nine



Cast of the Cincinnati Theater Project

Produced as the initial offering was *The G-Man*, a modernized adaptation of Don Marquis' *The Man from Montana*, presented first in the Memorial Hall at the Soldiers' Home and later at a small admission charge in a public auditorium.

Sets and properties were constructed by the project workers, and music was provided by the Dayton W. P. A. Orchestra, through cooperation with the Federal Music Project.

In commenting on this production in the *Dayton Herald*, A. S. Kany reminded his readers of the value of work relief for the acting profession, saying:

"The play affords the group a chance for expression, the denial of which has

acts of vaudeville were presented on the same program, by the same cast, backing up the previously quoted statement regarding the versatility of the workers.

Plans for the future of the Federal Theater Project in Dayton are in keeping with its steady improvement. One of the highlights of the summer season is Brady's *After Dark*, which the project was given permission "to produce at the National Military Home during July".

#### CINCINNATI

In Cincinnati, the Federal Theater project officially opened December 19, 1935. The 74 persons employed were divided into three units, two vaudeville and one dramatic. the latter unit present-

ing one-act plays, the other two giving variety programs in public institutions.

Early in 1936 the auditorium of the Odd Fellows Temple was redecorated and equipped as official headquarters of the Federal Theater. The first presentation of the project, *Adam and Eva*, was given April 14-18 before capacity audiences.

At a performance in Norwood City Hall, an impatient crowd broke down the doors when they could not be admitted to the auditorium already filled to capacity.

In May the project was re-organized and Theodore Hahn Jr. widely known Cincinnati musician and showman, was placed in charge. Since Mr. Hahn is also Supervisor of the Federal Music Project in Cincinnati, this move makes for cooperation between these two closely allied groups.

Pending the complete re-organization of the project, the drama unit is now prepared to present a series of one-act plays, and is rehearsing *Shirt Sleeves*, a three-act play by a local writer, while the vaudeville units have given 28 performances to a total attendance of 10,470 in the past month.

Plans for the future of the Federal Theater in Cincinnati are pretentious,

and the project hopes to produce significant modern plays, musical comedy and operetta. Every possible encouragement will be given to the writing and production of original plays, particularly plays which offer the beginnings of a local folk drama.

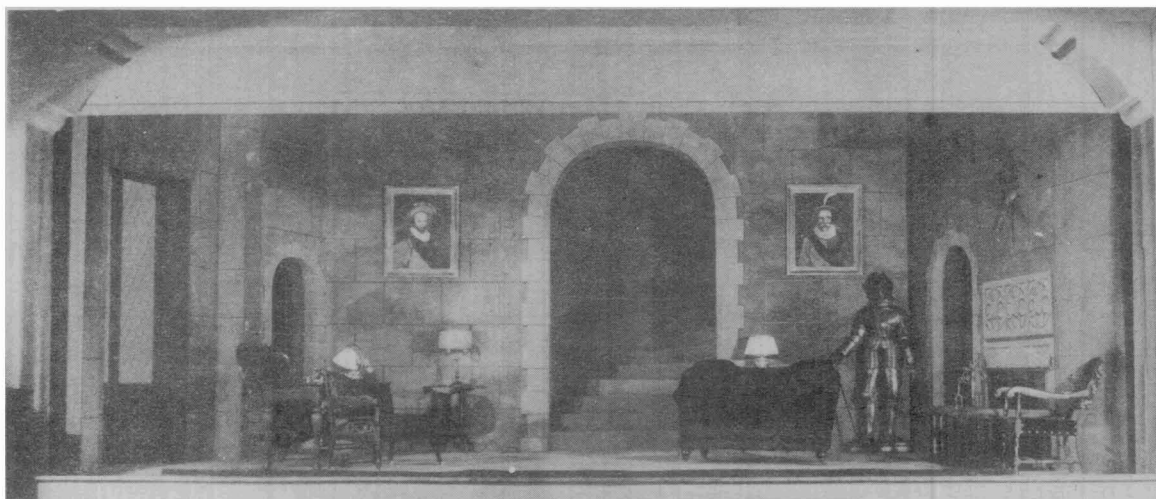
The Director of the Cincinnati projects says:

"We hope to build up a Federal Theater in Cincinnati that will be the equal of any in the country; to encourage and develop new talent and to give the public the opportunity of enjoying the excellent, professional talent."

#### FALL AND WINTER PLANS

The program of the Federal Theater in Ohio for the Fall and Winter season calls for a combination of units now in operation. The talent and facilities of the Toledo project will be absorbed by the larger and more flexible Cleveland units; and the Dayton unit will become a part of the Federal Theater in Cincinnati.

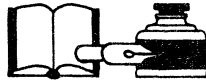
This combination of personnel and facilities will centralize Federal Theater efforts in Ohio's two largest cities and will undoubtedly result in stronger and more effective producing units.



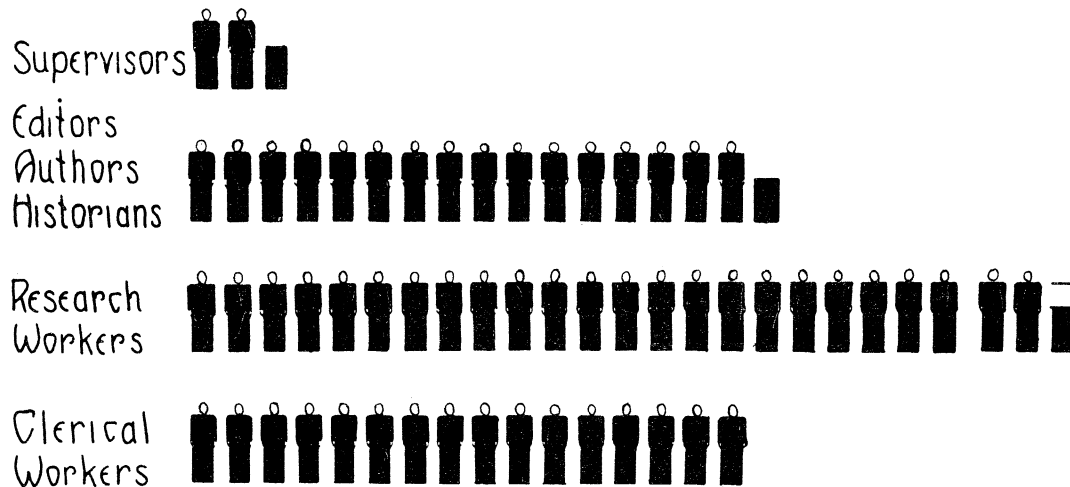
*Set for the Toledo Federal Theater's production of "Criminal At Large"*

# WRITERS PROJECTS

Each figure = 10 Workers



Total Employed—597



## FEDERAL WRITERS' PROJECTS

### THE OHIO GUIDE

On November 1, 1935, a state-wide staff of 350 Federal Writers' Project workers started collecting material and preparing maps and illustrations for the 800-page Ohio Guide, a work which will provide the most complete travel handbook ever compiled in the state, and give Ohioans and tourists a concise and authoritative reference work. A condensed version of this *Ohio Guide* material will be the Ohio section of the *American Guide*, a six-volume guide-book for the entire nation, similar to the Baedeker and other travel books which have been widely used for many years throughout Europe. Such a book will do much to stimulate travel

in our own country and arouse interest in the American scene.

Publication of the *Ohio Guide* will be sponsored by a public or semi-public agency, on a non-profit basis. It is estimated that the price of the book will be less than one dollar. The six-volume *American Guide* will sell for less than four dollars a set. Hotels, steamship lines, railroads, Chambers of Commerce, information services, and other organizations concerned with the traveling public have already manifested interest in the writing and distribution of the Guides.

With headquarters in all of the 16 WPA districts in Ohio, Guide reporters

and research workers have gathered masses of historical and geographical information through interviews, field trips and careful study of all available reference works on Ohio. All of this material is edited and submitted to the State Editorial Board at Columbus, where it is re-edited and condensed for inclusion in the *Ohio Guide* or in related publications of the Writers' Projects.

The tremendous amount of work necessary to prepare final copy on the Guide, even on small counties, is incalculable. All books dealing with certain periods of history do not agree. Guide data must be read and checked by at least three editors. In instances where an element of doubt still prevails, strict care is taken to include all known facts.

The greater part of the material for the Guide, however, could not be procured by mere library research. Sections of *The Guide* dealing with Folk Lore, Ethnology, Points of Interest, Churches, Clubs, Tours, Tourist Accommodation and Transportation Facilities -- all required months of travel, interviews and the interpretation of records.

For instance the *Guide* staff at Youngstown, in preparing a walking tour through Mill Creek Park actually took the trip, on foot, and noted carefully all turns, street names, distances, points of interest, buildings and bridges along with general description and history.

In order to cover the country completely and identify every village, crossroads or area known by name, Guide workers contacted postmasters, studied enlarged sectional or township maps, and interviewed rural mail carriers.

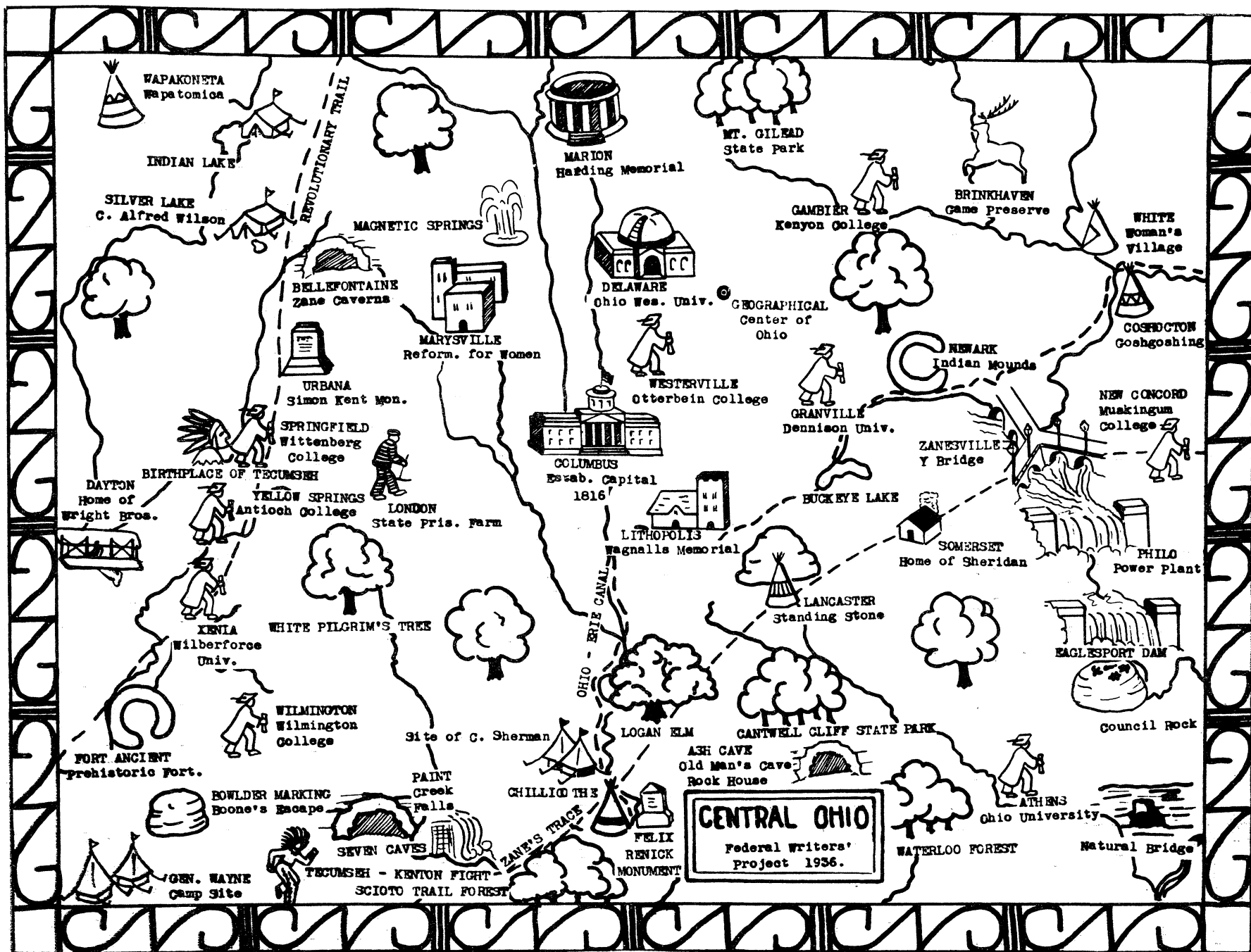
The *Ohio Guide* will be divided into sections and sub-sections and arranged so that information on any specific subject can be readily found by even the most casual reader. The brief introductory essays in *Section 1* collectively make for a complete physical, social, historical and cultural picture of the state of Ohio.

Tourists and students of history will appreciate the section entitled *Points of Interest*. An ordinary wheat field takes on added significance when the tourist consults his Guide and finds that this place was once the site of a pioneer village. A ramshackle red brick dwelling on a country crossroads becomes a point of interest when the Guide informs the student that here was born or lived a great poet, statesman, or soldier. The section will contain brief descriptive and informative articles on historic houses, monuments and memorials, educational institutions and specialized examples of Ohio industry, art and architecture.

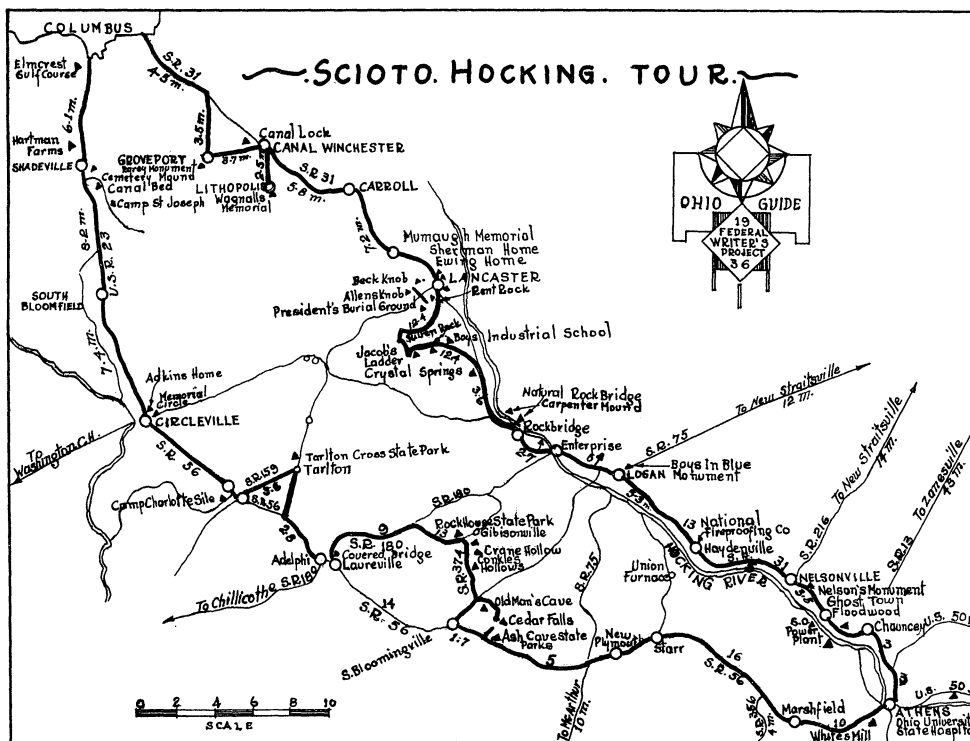
Twenty principal cities are described in another section, with full information on the history and government, industrial and cultural facilities of each community. All other cities, towns and villages in the state will be described in the Tours Section which will present forty separate tours covering the entire state, planned and designed to give the tourist an interesting and enjoyable trip no matter where he may be travelling in Ohio.

These Tours will give all the practical information necessary concerning roads and detours, as well as describing points of interest found on each. Perhaps the tourist will desire information about the college in a small town through which he is passing. If so, he need refer only to the *Guide*. Or again, if he is interested in the historical significance of a monument, he will find full particulars in the *Guide*. The Tours, in fact, will bring to attention many locations of interest which might otherwise escape notice. The following excerpt from *Guide*, Tour #9, illustrates the variety of practical and descriptive information to be gained from one of these carefully prepared travel handbooks:

"West from Portsmouth, US 52 follows the Ohio River, 'the most beautiful river on earth' Thomas Jefferson once called it.







*One of several tour maps included in the Ohio Guide*

The waterfront along which one moves smokes and flames with its energies of today, until one all but forgets its historical background. Upon it the main continental routes of colonial America -- those of Washington, Braddock, Forbes and Boone -- all converged.

"RAVEN ROCK, 3 miles, is a great ledge of stone overlooking the Ohio and Scioto Valleys. Legend has it that Indians planning to ambush white settlers signaled the latter's coming from this high vantage point. Nearby is RAVEN ROCK AIRPORT and COUNTRY CLUB. At 3½ m. is the site of Scioto County's first courthouse and the home of its first postmaster.

"West of BUENA VISTA, 19 m., is SANDY SPRINGS, 21 m., at which point ferry service to Kentucky is available, one of the 82 ferries along the Ohio.

"Beyond STOUT, 27 m. is MANCHESTER, 41 m.; the beauty of the scenery along this point appealed to Nathaniel Massie, pioneer and founder of Manchester, whose old home on the picturesque heights of

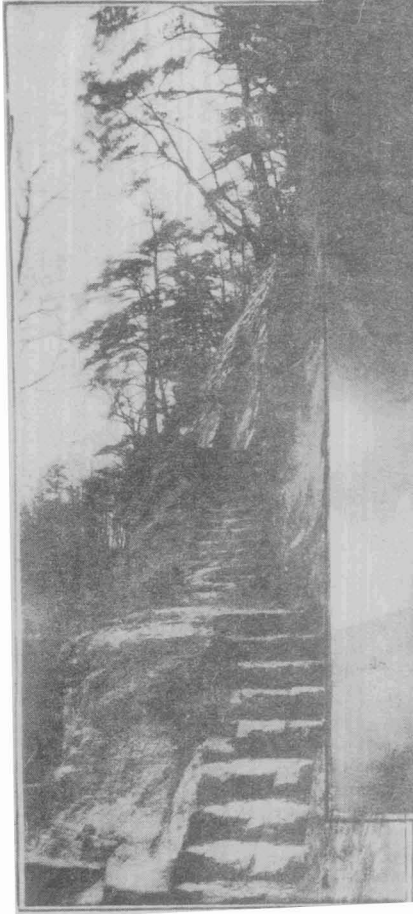
the Ohio still stands.

"West of Manchester is ABERDEEN, 53 m.; a toll bridge at this point crosses the Ohio River into Kentucky; the charge for automobiles is 55¢ and 5¢ for each passenger.

"RIPLEY, 62 m., serene enough today was once an Abolitionist center seething with anti-slavery sentiment. Copper tablets with the appropriate inscriptions mark the front of the homes of some of the better known anti-slavery leaders, among them James Poage, founder of the town. It was near Ripley that Eliza of *Uncle Tom's Cabin* is supposed to have crossed the ice on her flight from slavery. In the yard of a private residence is a tablet marking the former home of Admiral Albert Kantz, whom Admiral Farragut sent to haul down the Confederate flag over City Hall at the surrender of New Orleans. The Methodist church yard contains a monument erected to Rear Admiral Joseph Fyffe, who as commander of a wooden gunboat on January 25, 1865,

# ~ POINTS OF INTEREST IN OHIO ~

Cornell Steps, Licking County  
- Courtesy of Bob Woolsen



McKinley Monument in Canton



Night View at Fountain Square, Cincinnati  
- Courtesy of Paul Briol

## ~ OHIO'S FOUR CAPITAL BUILDINGS ~

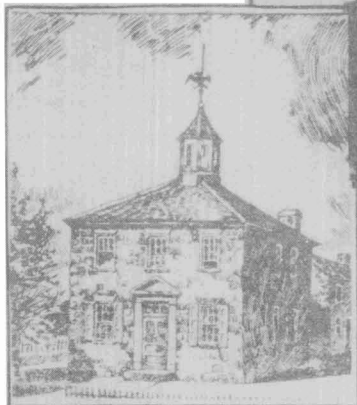
Columbus, 1816 - 1852



Columbus, 1857 - 1936



Zanesville, 1810 - 1812



Chillicothe, 1800 - 1810  
1812 - 1816

- Courtesy of the Ohio State Museum



forced two Confederate ironclads to withdraw. He was decorated by Queen Victoria for heroic services in the search for Sir John Franklin, lost in the Arctic regions in 1896.

"Following US 52: LAVANNA 65 m.; HIGGINSPOUT 71 m.; BOUBES FERRY 74 m.; UTOPIA 77 m. and NEVILLE 86 m. Practically all of these towns have some sort of ferry service to Kentucky.

"All along this part of the Ohio is the habitation of the river white — a shantyboat, moored below a point or near a town. Its owner pays no rent, and supports his family by fishing or doing odd jobs ashore; his domain is the entire length of the Ohio and the Mississippi. Keeping the government lights provides a small assured income to farmers along the river; because the work is comparatively simple, their wives or children may do it.

"POINT PLEASANT, 92 m., is a serene hamlet, where Ulysses S. Grant, eighteenth president of the United States, was born. A portion of the house, including the room in which Grant was believed to have been born, still stands in the U. S. Grant State Memorial Park here.

"CINCINNATI, 110 mi., is a metropolitan area of wide diversification of interest. The city enjoys a high reputation as an art and music center and has developed a series of beautiful parks and boulevards. Of special interest are the Zoo, the Art Museum, the Taft Museum, nationally known municipal enterprises, the General Hospital and the University and St. Xavier College.

"At Cincinnati US 52 leaves the river and the first town is Cheviot, 117 m.

"The Ohio part of US 52 ends at Harrison, 134 m., where a stone marker, reminder of Morgan's raid, stands in the center of town."

Seventy maps and 50 photographs will illustrate the Ohio Guide. Single-page maps include tour maps, city and vicinity maps and 23 state maps of spe-

cialized character, showing governmental divisions, location of mineral deposits, forest areas, annual distribution of temperature and rainfall, as well as maps on topography, transportation, Indian trails and ethnology. Included also will be a large folding map of Ohio, and folding industrial and historical picture maps. Among the illustrations will be photographs of famous buildings and monuments in the state and general scenic views of cities and rural areas.

So great has been the interest aroused in the *Ohio Guide* that more than 2,000 prominent Ohio citizens have offered their services as volunteer advisors and consultants in the compilation of *Guide* material.

To these 2,000 better known citizens may be added the descendants of those pioneers who helped to fashion Ohio's history, and whose anecdotes are contributed to the *Guide*. Volunteers include mayors, public school superintendents, college professors, newspaper editors, scientists, statistical experts, local historians and officers of civic, historical and social organizations.

Representative of those who are serving as advisors and consultants are Charles Franklin Thwing, president emeritus of Western Reserve University; Dr. Louis A. Pechstein, Dean of the College of Education, University of Cincinnati; H. E. Shetrone, Director of the Ohio State Archaeological and Historical Society; Paul T. Bellamy, editor of the *Cleveland Plain Dealer*; Paul A. T. Noon, State Librarian; Rabbi James G. Heller, Musician and head of the Zionist organization in America; Blake-More Godwin, Director of the Toledo Museum of Art; J. C. Woodward, Warden of the Ohio Penitentiary; Dr. Raymond Walters, President of the University of Cincinnati; Dr. Carl Wittke, professor of History, Ohio State University; Wilber Stout, State Geologist; Dr. William D. Overman, Curator of History at The Ohio Archeological and Historical Museum, and many other well known authorities and prominent representatives of Ohio professions and institutions.



*Blind Writers  
on the  
Ohio Guide,  
Federal  
Writers'  
Projects,  
Columbus*

The compilation of the *Guide* represents, in the final analysis, a great deal of human endeavor. While intended to give employment temporarily to a great many, it serves another purpose, that of providing valuable training for re-employment. That the writing of the *Ohio Guide* has served this two fold purpose is unquestionable. It has been proven in the cases of more than 100 workers for whom this program has been a stepping stone to permanent positions in private employment.

There are, for instance, these former workers:

Case 1, aged 34, and married. A man with some training for the ministry, he had been unsatisfactorily employed on another WPA project before being transferred in January to the Writers' Project. At the latter work he developed a talent for editorial work and public speaking. His outstanding work as *Guide* editor attracted the attention of church repre-

sentatives; he was offered, and accepted, a ministerial post in Central India as the representative of a prominent denomination.

Case 2, had a newspaper and advertising background, and had lost his job through the merging of two local papers. Idle for many months, he was almost a physical and mental derelict when he started on the *Guide* project in November. The work brought back the man's self-respect and self-confidence to such a degree that he has left the Writers' Project to represent an inter-state advertising syndicate.

Case 3, of Cleveland, aged 29, and with a family of three children, had been writing for various lesser-known magazines before becoming a special writer for the *Guide*. He was seriously considered for a 1936 Literary Fellowship offered by one of the leading American publishing houses.

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**U. S. GUIDEBOOK  
OUT THIS FALL**

Akron Times-Press  
February 1

Case 4, a young woman in Marion had never touched a typewriter until she was employed on the Writers' Project. She has become so proficient that the editor of a Marion newspaper has offered her a permanent position.

Case 5, had once been a successful auditor. With the depression came financial reverses and the loss of his job. He was placed on the Writers' Project as a reporter interpreting industrial and commercial data for the *Guide*, which led to re-employment in the payroll department of the city administration. As a reporter he had developed a special technique for presenting statistics in an interesting and readable form.

Others, handicapped by ill health or physical afflictions, are gaining a new lease on life through the work provided by this program.

For example, there are the two blind workers on the Writers' Project in Columbus, who have attracted attention by the excellence of their work as reporters for the *Guide*. On relief, and finding employment an impossibility, they were recommended to the Writers' Project by the Ohio Commission for the Blind. Using a system of Braille shorthand, these two blind reporters have been given assignments as difficult as those given to others on the project and have done their work as efficiently as any. Notes are taken by Braille and later typed by the two workers and compiled into narrative form, the same procedure followed by other workers. It is probable that their work on the Writers' Project will lead to permanent employment. Such work as this is noteworthy because it helps to prove that the blind, despite their handicaps, can support themselves.

Other instances in which talented individuals have been trained for re-employment and given renewed hope through the *Ohio Guide* project could be cited. Thus, in providing the citizens of Ohio with an authoritative *Guide* to their own state, these workers are in addition, developing their talents and laying the

foundation for future employment in private industry.

In addition to the *Ohio Guide* and the Ohio section of the *American Guide*, several other important reference works are being planned for publication by the Writers' Project. These books will provide detailed and specialized sources of information concerning the geography, history and culture of the state.

Supplementary volumes include City and County Guides and such titles as: a *State Atlas*; a *History of the Negro Race in Ohio*; an *Ohio Bibliography*; a *History of Ceramics in Ohio*; *Historical Oddities*; *Ohio Customs, Folk Lore and Legends*; *Historical Chronology and Historical Readers*, for use in the public schools; *Ohio Architecture and Religious Sects in Ohio*.

*City Guides* are being planned for cities of any size or importance, among them Cleveland, Cincinnati, Toledo, Columbus, Akron, Dayton, Youngstown, Canton, Springfield, Chillicothe, Lima, Marietta, Warren, Zanesville, Mansfield and Sandusky. County Guides are being arranged for other somewhat smaller and less densely populated areas. Because of the acknowledged scarcity of recent and reliable local histories, these guides will prove a valuable source of all information desired by the student about specific communities in Ohio.

In the *State Atlas*, designed especially for public schools, there will be complete maps of every county as well as maps of the larger cities. The *Atlas* will also contain a complete list of place names in Ohio -- embracing every city, town and village in the entire state.

Another volume devoted to Ohio Art will be the book on *Ohio Architecture*, from the earliest types to the most modern, including the description of private homes, public and business structures, as well as full accounts of familiar landmarks in the development of Ohio Architecture. Something of the nature of the volume on architecture may be gleaned from the following extracts:

"The Post Colonial style, an aftermath of the Colonial as practiced in New England, was introduced early because of the simplicity of its construction. Especially fine examples of this type of architecture were the meeting houses with towers recalling the Christopher Wren type...The Congregational church at Tallmadge built by Colonel Lemuel Porter, and still standing in the central commons of this town, is a splendid example of this period.

"The Georgian style, developed in England, soon spread to America and was practiced in the southern colonies. We find therefore some very interesting examples of this style in southcentral Ohio, part of which at one time constituted the Virginia Military Land Grant. Typical examples are the old Renick house (1832) located between Circleville and Chillicothe, the Reeves home in Lancaster (1833) and the Buckingham house in Newark.

"Ohio perhaps more than any other state has made use of the Jeffersonian American Classic revival architecture, particularly in its public buildings. This movement is still reflected in the State Office Building at Columbus (1931) which may be called a modified Modern Classic."

"A form of Victorian-Gothic sometimes called the General Grant style and the French Mansard style were practiced immediately following the Civil War. Bizarre ornamentation, excessive use of towers, high roofs, heavy cornices and bulky doors and window frames mark this style.

"Leading examples of the skyscraper style are the American Insurance Building, Columbus, whose graceful tower rises to 555 ft.; and the Terminal Tower at Cleveland. The ultra-modern tendency of architecture in Ohio is best exemplified in the new Cincinnati Union Terminal completed in 1933.

"Interest in education in Ohio is reflected in many well planned, artistically executed city high schools and colleges. The University of Toledo is

notable as one of the finest in the state architecturally.

"In some places the irregular topography of the surface of the state is quite marked and helps to enhance the settings of domestic architecture. Suburban districts artificially laid out make many of the cities of Ohio outstanding in the country.

"Rapid strides in Ohio architecture has been made in the last few decades. Ohio has been developing her own architects in her state universities...One of her most notable sons was Cass Gilbert, born in Zanesville, who designed the great Woolworth Building in New York City."

Every example of the different stages in the development of Ohio architecture will be listed alphabetically under sub-headings including educational, public, industrial, hospital and private residential buildings. Examples of Ohio architecture and of the men or buildings giving distinction to each phase are quoted specifically. ---

A significant and important work will be done in compiling a *History of the Negro Race in Ohio*. This book will be the first account of the life and customs of the Negro in this state and will constitute the only known reference work on the subject. It will trace faithfully the history of the negro, giving biographies of important figures and showing the cultural and economic development of the race as a whole. Such a publication should serve to give a far greater insight into the social and economic problems of the Negro in Ohio today. Many incidents were unearthed quite by accident, as witness this following tale of the Underground Railway by a Guide worker in Athens.

"Farmer Jones was a criminal. Jones during the day, tilled a placid homestead near Albany, in Athens County, but with nightfall the stolid-seeming house became a refuge for slaves fleeing for freedom from southern plantations. So although Farmer Jones was a God-fearing, lawful, tax-paying soul, his home was an integral

link in that great pre-Civil War transportation system, the famed, myriad-chained Underground Railway, and to harbor an escaping Negro was an offense punishable by law.

"Legal trivialities, however, meant little to Jones; more than citizen and farmer, he was an abolitionist, a humanitarian unknown - and undoubtedly thankful in more ways than one for that fact.

"A small town carpenter with a nose for mystery and a knowledge of history unearthed the exciting story behind the prosaic front of the still standing Jones home. Doing a safety inspection job, the carpenter uncovered a loose beam where all good building law called for a tightly fastened one. Snapped open, the beam disclosed a rectangular cellar where slaves were packed while they awaited the signal to continue their journey from human bondage."

Because Ohio, especially the section in and around Cincinnati, was a hotbed of anti-slavery sentiment, the volume on Negro History will abound with the type of interesting narrative quoted above. There will be an account of Levi Coffin of Cincinnati, unofficial president of the Underground Railway.

How an English gentleman was responsible for the first Negro colony in Ohio was discovered by a Highland County Guide worker. Samuel Gist, the man in question, owned extensive acres in Virginia and directed in his will that after his death all of his property should be sold and the money used to buy land for his slaves.

What progress has the Negro made in Ohio since Emancipation? What is his chief mode of earning a living? What are the problems connected with adjusting him to our social scheme? These are all pertinent questions; the volume on Negro History will answer them as fully as possible.

Two other prospective publications of the Writers' Project -- "*Ohio Customs, Folk Lore and Legends*," and "*Historical Oddities*" -- will be of interest to the casual reader as well as to the student

of Ohio history. Project workers have gathered tremendous masses of material for these two publications. The soil of Ohio is rich with the dust of dead heroes and history makers; counties abound with deep seated tradition and custom. Picturesque legends and odd superstitions form a background for Ohio culture. The two publications will serve the purpose of making Ohioans familiar with some of the hitherto misunderstood phases of this background. —

Librarians, students and scholars will be served by the *Ohio Bibliography* in which will be listed every known historical, biographical, scientific and cultural reference to the state.

— — —

The completion of the *Ohio Guide*, local Guides and specialized works will provide Ohioans with what amounts to the most accurate and extensive encyclopedia of their own state ever published. The historical and geographical information found in these volumes should serve to double the interest and enjoyment of Ohioans in traveling and in reviewing the history and culture of their native state.





## THE SURVEY OF STATE AND LOCAL HISTORICAL RECORDS.

Begun January 1936, as a division of the Writer's Projects, the Historical Records Survey, under the technical supervision of Dr. William D. Overman, State Archivist is devoted to discovering, preserving and making accessible the basic materials for research in the history of our country.

Now more than 3,000 workers in all of the 48 states are employed in this gigantic task, which, when completed, will make available a complete inventory of county, municipal and state historical records - forming a valuable source of reference for historians, educators, statisticians and research workers. In addition to state and local government records, inventories are being made of historical manuscript collections, and the records of churches, labor organizations and lodges.

The data collected by Historical Records workers will be utilized on a national scale in the *Guide to Historical Collections* and in the master inventories compiled in Washington from state material. This information will prove of value in checking documents such as wills, deeds, and transfers of property, in that it will effect a great saving of time and will save the expense of hiring an expert for such work.

The Historical Records Survey started to operate in Ohio soon after February 1, when Dr. William D. Overman, State Archivist and Curator of History at the Ohio Archaeological and Historical Museum, was placed in charge as Assistant Supervisor, with assistants directing the work in each WPA district under the District Supervisor of Writers' Projects. By April 245 workers were employed on the Survey in 86 of Ohio's 88 counties.

In June there were approximately 330 workers on Records Survey projects in the state, including among them a wide variety of professions, journalists, historians, librarians, research workers, clerical and stenographic assistants.

They have already completed listing 75 percent of the county archives, 50 percent of the municipal records, 25 percent of the other local records and 20 percent of the known manuscript collections. By June 8,000 records survey forms were completed, evidence of the rapid, efficient manner in which this valuable group of projects is progressing.

Work procedure on the Survey is intricate, and the workers have been painstaking in filling out the forms required for making the inventories. After a complete list of the depositories of records has been made and cooperation arranged with archivists and custodians, workers are assigned to the various institutions in pairs - one to obtain the data - the other to make the record. They are supplied with mimeographed forms for printed records, volumes, unbound records, papers, maps and photographs, paintings and statuary, manuscript collections, and individual manuscripts.

Beginning in the room where the most important records are kept, the workers start listing those which are most recent, filling out a separate form for each type of records. From here, the workers progress to older records, taking extreme care to see that no materials are overlooked.

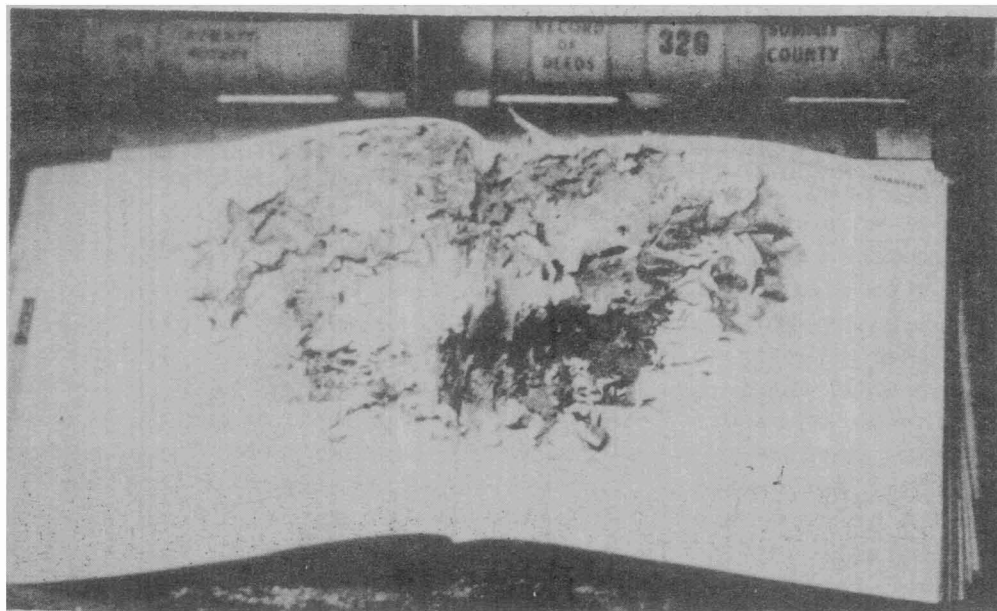
After the forms have been completed they are checked for accuracy by the Research Editor and his assistants. Five copies are typed, one being sent to the National Supervisor in Washington, two placed in the County Files, one in the Forms File.

Accuracy is the keynote of the Historical Records Survey. Great precaution is taken to be sure that all collected data is without error. The workers check each form after it has been filled out and indicate wherever a fact is doubtful.

After the survey of records is completed a guide to the public archives of Ohio will be published, containing all of

the information on Ohio records which has been gathered by Survey workers. Such a book will be an invaluable aid to the research worker in locating obscure mate-

ing the earliest county fairs, he was able to tell her that a large amount of this material was in the public archives, and to explain to her that the most important



*Timely discovery  
of termites  
in this book  
saved thousands  
of other  
volumes in  
Akron's  
county court house*

rial which he might not otherwise be able to find.

Materials collected in the states will be compiled into a nation-wide Digest of Public Records, a government publication which will constitute a complete source of reference of historical collections in the United States.

At the present time the Historical Records Survey in Ohio is conducting an inventory of church records. A representative group of Ohio's leading clergymen, of many denominations, will act in the capacity of a special advisory committee for this work.

The value of the Records Survey to students of sociology, economics and political science, as well as to students of history, has been shown already by the number of inquiries received from people who are interested in locating historical material. For instance, there was the student at Ohio State University who was writing a dissertation for her doctor's degree, on "The Social Movement across Ohio." When she asked Dr. Overman whether there was any material available concern-

source of material on local history was to be found in these records.

Not only is the Survey bringing to light many hitherto unknown sources of reference, but it is also doing much to assist in the preservation of valuable records. Recently in the Summit county courthouse the presence of termites was discovered and brought to the attention of the local officials when a Survey worker tried to remove a heavy volume from a shelf where it had been undisturbed for years. Finally jerking the book loose, the worker found that it was completely hollowed out by termites. The Courthouse attaches stated that ultimate damages to the archives and even the internal structure of the building might have been irreparable. As a result of the worker's discovery steps were taken to avert further damage.

In another case, at Warren, the Historical Records Survey was instrumental in preserving tons of documents, which were found piled carelessly in an unfinished attic. The material was inventoried and arranged in orderly fashion,

after the good work of the Survey prompted the authorities to appropriate \$400 for proper filing facilities.

The following is a letter received by the Supervisor of Writers' Projects in District #13 from the Auditor of Allen County, regarding the merit of the Historical Records Survey:

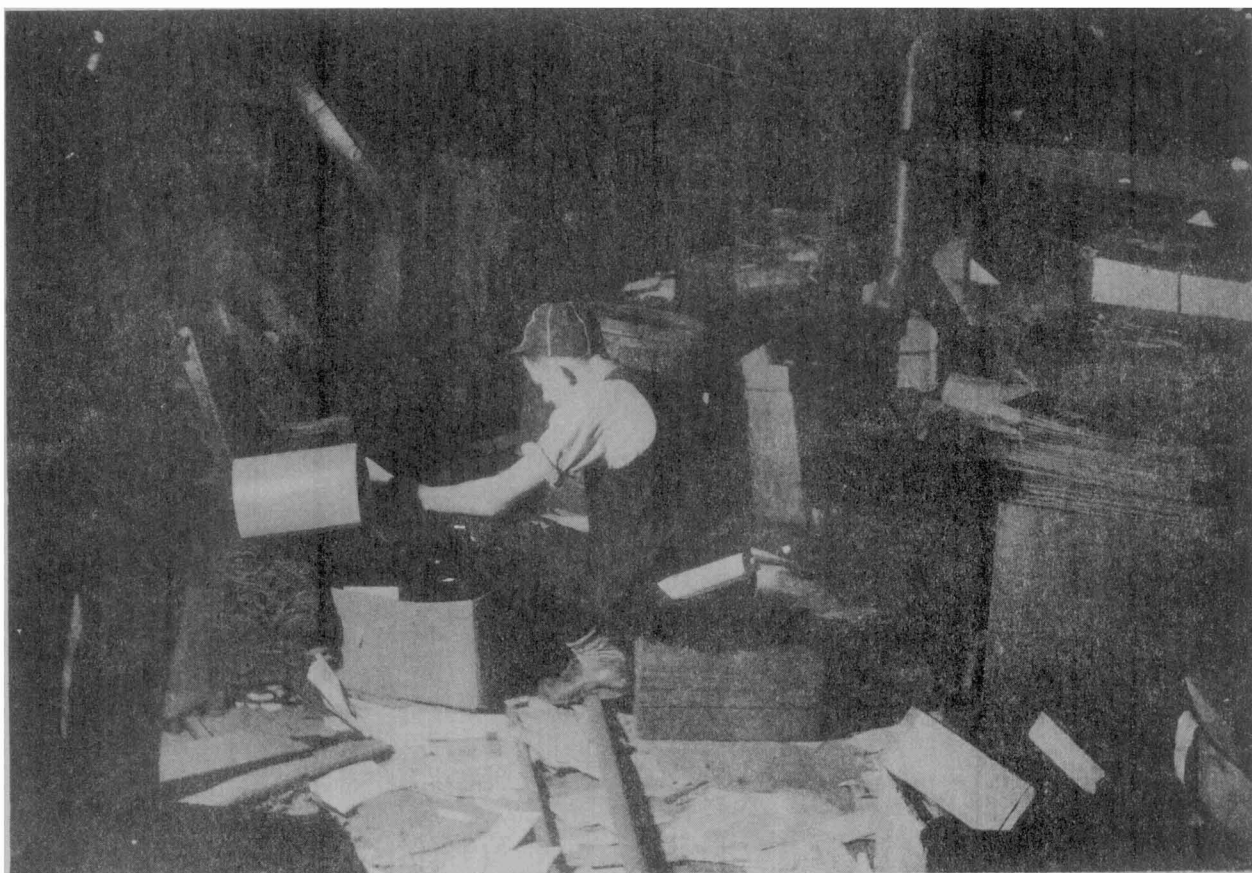
"An old record that one of your writers unearthed in the Allen County Courthouse made me stop and think just what that project has meant to Allen County; so I am taking time out long enough to write you in regard to this work.

"Not a day passed, prior to this work, but some one was in the office looking up old records; generally it was a

long and tiring search ending in disappointment. Since the work has been completed, we have been able to locate those old records and furnish much valuable information to the public in general.

"I want to thank you or whoever was the instigator of this project, and I assure you that it was something that was well worth while."

Through the interest aroused in local history by the Survey, movements are under way at Portsmouth and Findlay to form permanent local societies for preserving records of historical interest - another evidence of the enduring value



*Condition of records in the Lawrence County Court House  
before the Records Survey Began*

With only a few exceptions, 48 states in the Union are carrying on a cultural program similar to that in Ohio. These exceptions are found in art, in music, and in the theatre, in those states where relief rolls disclosed an insufficient number of artists, musicians and actors on relief rolls to justify that type of project. The following summary of Federal Project Number One activities in other states, although hardly complete, presents at least an accurate view of the scope of their programs:

#### WRITERS' PROJECTS

All states are making a study of tours by automobile, railroad, bus, boat and foot. Special studies of primitive conditions are being made in Utah, where a large part of the state consists of Government Parks. Some of these are as primitive as the Great Smoky Mountains Park of North Carolina and Tennessee. In Wyoming, intensive study has been devoted to the deposits of pre-historic animal remains. Wyoming and North Dakota have been making a special study of the Oregon Trail and the life story of Sacajawea, the squaw who guided and interpreted for the Lewis and Clark Expedition of 1804.

The various state organizations have discovered many interesting documents which had been thought lost. For instance, Professor Roland P. Gray, New York State Research Editor, discovered in a bank vault at Dryden, New York, the speech made by Abraham Lincoln at the White House on November 10, 1864, at the celebration of his re-election to the presidency.

In St. Louis, writers have brought to light and have had photostated the legal papers which were filed in the Dred Scott case. They were being thumbed to rags by the lawyers and clerks running through them and would soon have been lost to research workers.

In the states where English-speaking peoples have succeeded other races, historical documents in Dutch, French and Spanish are being translated by project workers, for the benefit of historians and research students. Other special

state studies follow:

*New York* - A study is being made of racial groups and their special contributions to American culture.

*Pennsylvania* - A special study of folklore is being made.

*Indiana* - Preparation of historical markers for all parts of the state.

*Wisconsin* - A folklore study.

#### THEATRE

Less than a year ago, in 31 states, unemployment in the theatre arts existed to such an extent that projects were set up as hastily as possible. In many of these states, of course, there are a number of projects; New York City, with 5,000 on the payroll, has 31 producing units.

Thus far the majority of plays planned for and produced on Federal Stages are from the classics and from nineteenth century America. Dramas which have had a part in American theatrical history are popular, Chicago and California each having one unit devoted exclusively to the production of such theatrical mile-stones as *Under Two Flags*, *Shenandoah* and *The Old Homestead*. The intent is to produce these plays not as burlesque revivals, but to convey to audiences the values which made the plays favorites of earlier generations.

Certain areas are playing up their local dramatists: Indiana offers *The Hoosier Schoolmaster* and plays by Booth Tarkington; New England is producing *Valley Forge* and *Barbara Fritchie*; Oakland, California is doing a weekly *commedia dell'arte* sketch on some phase of California history with the intention of evolving a play on California.

One of the most interesting of the Pennsylvania units is working on dramatic material from Pennsylvania Dutch Folklore.

Racial groups are doing plays of their own literatures; Negro companies in Seattle, Los Angeles, New York and Chicago have offered: *Porgy*, *Walk Together Chillun*, *Brother Mose* and *Macbeth* with the scene laid in Haiti and the witch

scenes played as voodoo. The Yiddish group in California has done *Uriel Acosta*, the New York Anglo-Jewish group opened with *The Idle Inn*, and the Florida Italian group is doing Italian opera.

It is believed that one function of any living theatre is to try to create plays; with that end in view, a number of American plays are now being written on the project: *Samuel Adams*, by Robert Allen of the Boston project; *This Is My Country*, a study of the Alamo and its relation to Texan independence, by the staff of the Texas unit; *Davy Crockett* by John Lyman of the New York project; and *Cho Cho*, a play about America's famous clowns, by a unit in Oakland, California.

It will be noted that there is a decided emphasis, particularly in the new plays being written by individuals or groups, on American material. This seems to come about naturally, but it is also a definite policy of the project to encourage a study of the little-explored American scene, past and present.

Vaudeville units were among the first to get under way, and have been actively operating, playing to large audiences continuously since the days of the CWA theatre units. There is an extensive New England circuit, a Chicago Park circuit, and other units in every state in which theatre projects are in operation.

The vaudeville units play chiefly in CCC and transient camps, in underprivileged districts, in state institutions such as hospitals, prisons, reformatories and asylums for the young and old. In Massachusetts alone, between 70 and 80 such free performances are given each week.

New York State has a circus project, holdover from CWA, whose popularity has not diminished even with the inauguration of nominal admission fees.

Original and amusing work is being done on marionette projects throughout the country; San Francisco has done a number of old standbys; Los Angeles, in a company billing itself as "not only

for children", has played *Don Quixote* and *Genesis*. New Jersey has produced an original adaptation of *Aladdin*. New York City's marionettes have had extensive bookings for half a dozen shows; Buffalo Negro marionettes play to large school and social settlement audiences in original historical plays. Philadelphia companies jump from *Faust* to *Hansel And Gretel* and thence to *Little Black Sambo*. The group is having difficulty keeping up with requests from schools and other organizations for its original plays on housing, crime prevention and other modern themes.

One of the chief aims of the Federal Theatre being to re-establish theatre workers in fields of usefulness, an important phase of the work therefore is the assignment of unemployed drama teachers to meet the constantly expanding needs of recreation programs. The Project has been enlarging the scope of this phase of the program; representative ones are found in Connecticut, Chicago, North Carolina, Omaha, St. Louis, Oklahoma City and New York City.

Development of the Federal Theatre has been immeasurably aided by the active interest and advice of sponsoring bodies such as schools, colleges, universities, churches, women's clubs, urban leagues, and other state, county and civic organizations.

One project, sponsored by the University of Southern California, sends on tour through the various schools and colleges a troupe of professional actors trained in a classical repertory decided upon mutually by the faculty and theatre directors; in Seattle, the University of Washington is sponsoring several projects, one of which consists of building theatre models showing the development of the stage.

#### ART

The 5,000 artists employed on Federal Art, demonstrated that the number of people vitally affected by their work must be reckoned by at least fifty times their number.

Hundreds of institutions of a public nature, including schools, colleges, hospitals and public buildings, have al-

ready benefitted from the Federal Art Project in the form of paintings, murals, sculptures, and drawings. Schools, public museums, National Park Service museums, Federal State and municipal educational organizations and WPA construction projects have been benefitted by charts, models and other exhibits furnished them by the Federal Art Project.

In the South, nearly a score of experimental demonstration galleries, which it is hoped will eventually become regional museums, have been established.

Possibly the most dramatic and picturesque of all work being done by the Federal Art Project is in the field of mural painting, which until WPA had been neglected. Many talented young American painters have had their first opportunity at this sort of work under the Project. About 370 mural projects are now under way or completed in schools, colleges, libraries and other public buildings in every section of the country.

The giant undertaking of the Federal Art Project, under way now in 20 states, is the *Index of American Design*, which is to be an analogous source-record of the rise and development of American design up to the 20th century, composed of pictures -- accurate, documented drawings in black and white and color -- and photographs.

Material comprising the *Index* will be supplied by the various local units working through art and historical societies and volunteer advisory committees. It will make accessible an accurate, useable record of American design. No such compilation has ever been undertaken before in this country.

Numerically, the easel painting section of the Project the country over is the largest. In New England, in the South and in the West, many easel projects are painting portraits of distinguished personages famous in the history of their localities. In California, for instance, a series of these is being done for the Bancroft Library of the University of

California. The number of canvasses already produced runs into the thousands and still the demand remains much greater than the supply.

Of interest is the work of the Graphic Arts sections, especially in New York, Chicago and Philadelphia, where most of the work is done in the artist's own studio.

In a number of states artists have been engaged in working on illustrated campaigns to promote better citizenship, public health, and municipal cleanliness; campaigns against vandalism and disregard of public structures and parks; noise, crime and accident prevention.

In Oklahoma, the Federal Art Project is cooperating with the Tulsa Art Association in the operation of a gallery and educational program planned toward the development of a permanent museum building and art association. In St. Petersburg, Florida, the city council and the local art club are cooperating in initiating a permanent gallery in their community. Attendance at the gallery has averaged more than three thousand weekly. In Birmingham, Alabama, the Art Project is furnishing the personnel and supervision for a Children's Museum.

#### MUSIC PROJECTS

Approximately 15,000 workers employed by the Federal Music Project throughout the country, include instrumentalists, vocalists, composers, teachers, copyists, arrangers, librarians, tuners and instrument repairers, and, in the Kentucky Hills, a group of mountain minstrels charged with the preparation and preservation of indigenous American music.

Evidence of a deep hunger for music among our peoples is seen in the audience figures compiled between January 1 and June 30, 1936. With some records missing, the figures show that more than 20,000,000 people heard the 29,911 concerts given by Federal Music groups during this period; perhaps a third of the performances were presented in hospitals or other institutions where the attendance was limited.



A vital part of the work of Federal Music is being done by the full symphony orchestras which have presented programs before large audiences in New York, Philadelphia, Chicago, Hartford, Syracuse, Buffalo, Los Angeles, San Diego and Oakland. Concert orchestras presenting symphonic music are located in Detroit, Omaha, Minneapolis, Providence, Birmingham, Oklahoma City, Tampa, Seattle, San Antonio and many other cities.

Dance and theatre orchestras, the latter often assigned to work in cooperation with the Theatre Projects, have taken more than 1,000 musicians from relief rolls. Pittsburgh, like Cleveland, has a Gypsy orchestra of 22 pieces which is in constant demand for programs of czardas and native Gypsy dance music.

Federal Music groups have been very active in opera and choral work. The Los Angeles opera unit performed the *Tales*

*Of Hoffman* several times, to a total audience of 18,000. *Madame Butterfly* was performed successfully in Massachusetts. An open air performance of *Aida* utilized Florida's massed choir unit on Easter Monday. Four thousand heard *The Creation* in Boston at one performance. *The Messiah* was sung in Los Angeles by a chorus of 100 negroes.

Music education work has claimed the attention of more than 1,300 teachers who are now on Federal Music payrolls. Enrollment in teaching and music appreciation classes in New York City increased from 29,000 when Federal assistance was first made available to 224,000 a month later.

Participation in Spring Music Festivals has been a feature of Music Project work during the spring months, when music groups in half a dozen states aided in making these gatherings a success.



Characters from famous juvenile stories portrayed Cleveland Federal Art Project

